THE BEST OF RECORD STORE DAY PAST AND PRESENT p.14

GOLDMINE

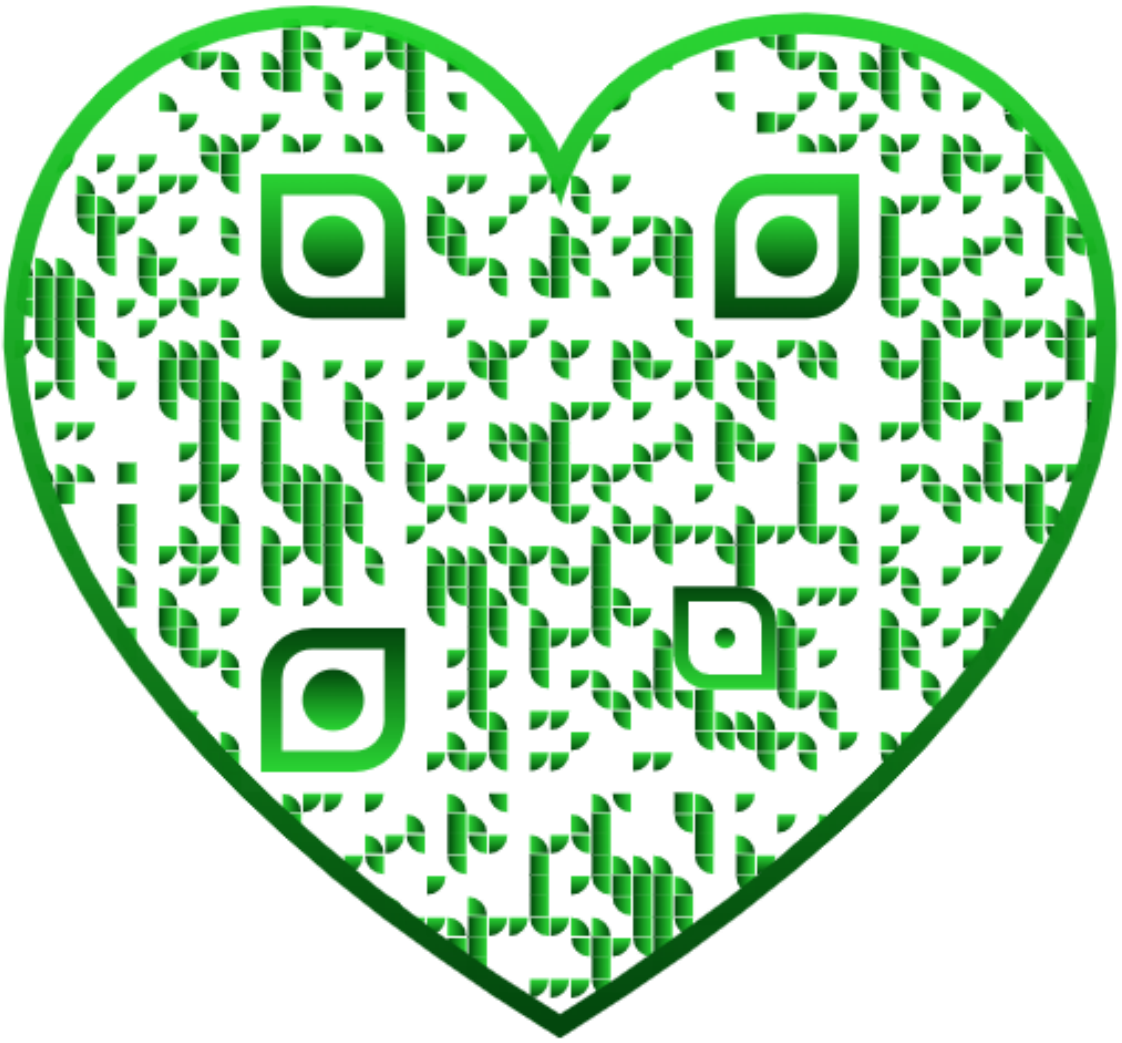
THE MUSIC COLLECTOR'S MAGAZINE WWW.GOLDMINEMAG.COM APRIL 2019

LENNON + CLAYPOOL

Sean Lennon and **Les Claypool** bring psychedelic wonderment into the new release, ***South of Reality***, by their group **The Claypool Lennon Delirium**. Sean's father, John Lennon, would be proud. **p.58**

PLUS!

- **10 ALBUMS THAT CHANGED MY LIFE**
  Clem Burke of Blondie
- **IF YOU KNEW SUZI QUATRO**
  The '70s icon has not changed her style at all
- **CLASSIC LINDA RONSTADT**
  The singer talks about her first-ever live album!



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Go to page 21 and found out how to order!

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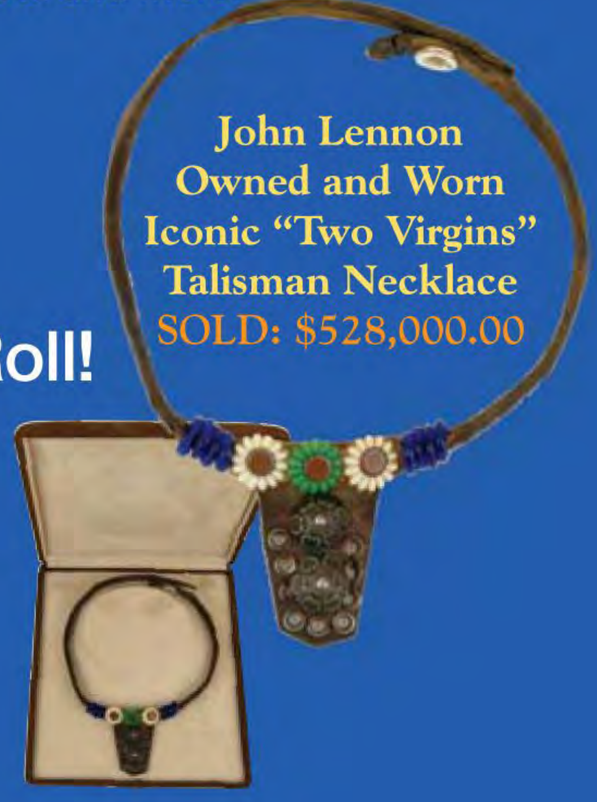

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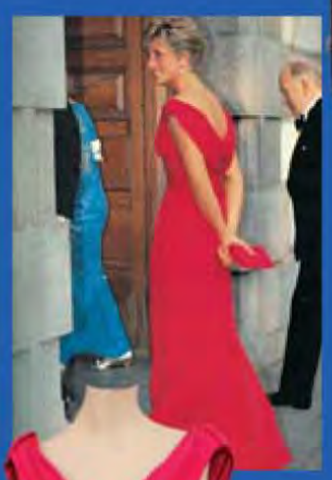

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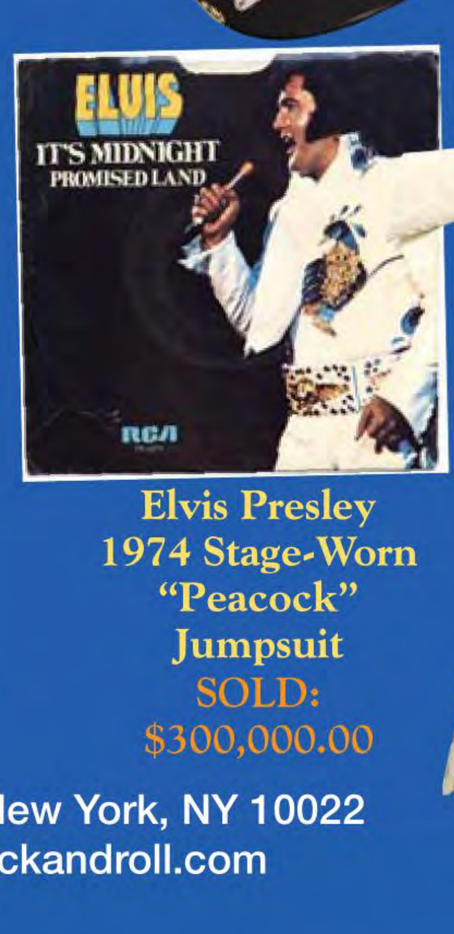

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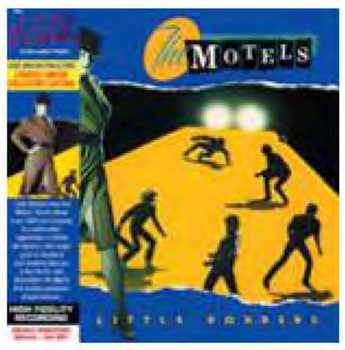

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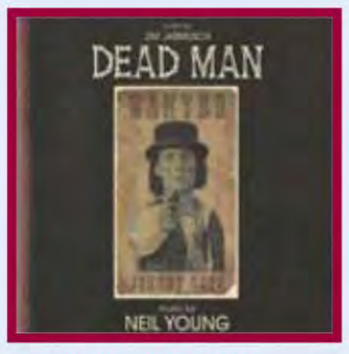

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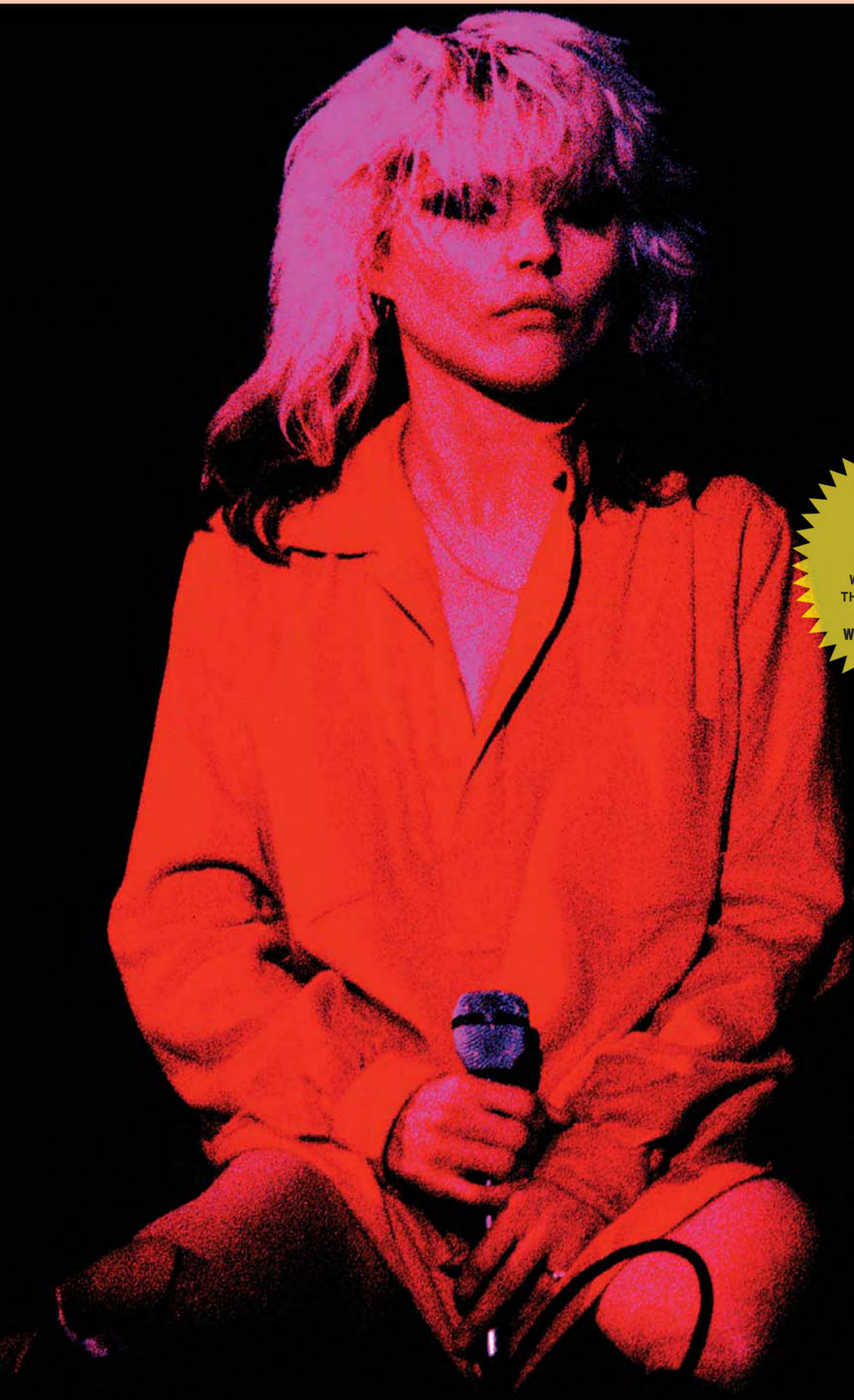

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DREAM DISCS

BY DAVE THONPSON

Tangerine Dream live in Berlin, Germany with founder Edgar Froese on keyboards (far left). And the 2-LP, *Live Miles* (bottom right), released by Culture Factory, which showcases two classic performances from the 1980s.

Across a career that spanned 50 years, **Tangerine Dream** established themselves as probably the pre-eminent electronic music act of the age. In that time, they both blueprinted and then transcended a host of associated sub-genres, while maintaining a musical vision that was thoroughly their own.

For reasons that will doubtless be discussed ad nauseam once the long-awaited Virgin Years box set arrives (later this year is the current reckoning), it is their mid-late 1970s that are most audibly lauded by the fan club. But their so-called Blue Years a decade later (1984-1988), also has its adherents, and a recent Record Store Day (Black Friday) reissue of its crowning *Live Miles* (Culture Factory) is a timely reminder that popular opinion is not always an accurate barometer of musical success.

Spread across two discs (appropriately colored blue) and sounding superb throughout, two live shows feature on *Live Miles*. The first, devouring sides one and two, was recorded in Albuquerque, on June 8, 1986, and it epitomizes the broadening pallet that characterizes the Blue Years. Having spent their early years exploring the furthest reaches of space (inner and outer), they were now more interested in scoring imaginary action films and wildlife documentaries.

Which is *not* a criticism. It's just what comes to mind as you listen. There is the same ability to build and dismantle drama in which the group have always specialized, but with it comes the sense that the pictures in the musicians' minds were now being painted in far more vibrant hues.

The second show, an open-air concert staged in West Berlin on August 1, 1987, retains this same sense, but it feels moodier and tenser—and for "classic" Tangs fans, it's probably the closest to the albums of yore. There is also the sense that this really is the end of an era—this was the band's last show (and, therefore, album) with Chris Franke, a regular in the line-up since 1971, and there's at least one passage here that sends the mind reeling back in time, across the rest of the best of Tangerine Dream. It's a remarkable album.

There's more live music this month from **Johnny and Edgar Winter**, and a reissue of 1976's *Together* LP (Culture Factory). Recorded in San Diego and pressed, this time around, on translucent green vinyl, it's a sizzling album. True, it's just seven tracks long, but it's hard to feel short-changed as the pair rip through a collection of covers that reaches from "Harlem Shuffle" (Bob and Earl) to "Baby What'cha Want Me To Do" (Jimmy Reed).

It peaks, however, with a rock'n'roll medley that feels like a 1950s jukebox on overload, eight songs in a little over five minutes that insist you crank the volume up to stun, and feel the temperature soar. Elsewhere, "You've Lost Lovin' Feeling" receives the kind of airing that the song always felt like it demanded, a duet for bal-

JAKUBASZEK / CONTRIBUTOR / GETTY IMAGES ENTERTAINMENT / GETTY IMA

ladeer and bluesman that soars in all the right places. And then there's "Let the Good Times Roll" which, with a title like that, has no choice but to live up to everything you want it to.

An early highlight of Rhino's annual Start Your Ear Off campaign, **Alice Cooper**'s first Greatest Hits album reappears in silver vinyl, and it remains the ideal summary of the original Cooper band's bright burst of mega hits; just as an orange vinyl repressing of **The Monkees**' 1976 Greatest Hits collection mirrors their mightiest moments with nigh-on unimpeachable accuracy.

There's no room for "Alternate Title" or "Porpoise Song," which is disappointing. But it's hard to find fault with the remainder of its contents, from the TV theme to "Shades of Gray," from "I'm a Believer" to "Listen to the Band," and—like the Cooper set—it's a reminder of just how overweight so many modern anthologies are. Yes, it's nice to get more bang for your buck. But sometimes you just cannot eclipse a good single LP Very Best Of.

The latest album from France's **Christine and the Queens** has just materialized, a double vinyl package that includes both a poster and a CD. *Chris* (Because Music) is Héloïse Letissier 's second album, and it's easy to write them both off as simply the latest instalment of an '80s revival that has been gnawing at the underground for the last few years.

Maybe it is, too, but Letissier's writing and vocals both overcome any misgivings that might provoke—and, if her accented English is still not your cup of tea, the album is available in both French and English language versions.

There's nothing here that's as immediately captivating as the last album's "Titled," but "Girlfriend," with a guest appearance from Dâm Funk, is solid pop dance, and the opening "Comme si" is skeletal funk which just happens to have all your favorite MTV memories draped over it.

Best of all, though, is the almost-eerie "Goya Soda," and if there's any real criticism of *Chris*, it's one that a lot of albums these days suffer from—the fact that, even with a running time of around 45 minutes, someone felt it necessary to spread it across four sides of vinyl. A waste of plastic, to be sure, but a distraction too, as you hop up and down every 10 minutes or so minutes to flip the record over.

Back in the bad old early days of CD, bands seemed to feel duty-bound to stuff those little coasters with as much noise as they could hold, regardless of quality. Today, they're making albums that have returned to a sensible length, and we're stuck pogo dancing between couch and turntable because there's not enough music to fill each side. First world problems, don't you love 'em?

Goat Girl, on the other hand, are a south London outfit whose

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eponymous debut album (Rough Trade) effectively incinerates everything we wrote in the last paragraph, by cramming 20 tracks onto two sides of vinyl.

And how do they do that? By playing everything at precisely the speed it's meant to be played, coming over a glorious collision between Elastica, Hole and the Libertines, but with a sense of sonic fun that makes the entire record feel like the best party you ever went to when you were 18.

Which is not to say it doesn't address serious topics, whether they are throwing politicians on a bonfire ("Burn the Stake"), warning of the perils of the "Viper Fish," or taking down the guy on the bus who thinks it's okay to film strange girls on his phone ("Creep").

Sundry other sources have described Goat Girl as "post-punk," but really, that's a term that only works today if the last 40 years really did flash by in a nanosecond, and we're all still bemoaning the demise of the Sex Pistols. And besides, the original punks are all now the age of the current new bands' grandparents, and that's one helluva long way to be looking back.

Rather, Goat Girl are the latest glorious spasm in that stream of musical consciousness that seizes upon the landscape, the language and the prevailing culture of the present day, and pokes well-deserved holes in its ghastly carapace. And you can call that "punk rock," if you like. Better, though, to keep your mouth shut and simply listen.

Back to the '80s, though. Imagine a cross between *The Top*-era Cure and first-few-hits Pulp, with a hilarious poke at the Human League midway through "Hot Salt," and **Audiobooks** come blazing out of *Now! (In a Minute)* (Heavenly) with one of the most insanely enjoyable albums of late last year.

A duo of Evangeline Ling and David Wrench, Audiobooks' music is a keyboard-heavy twitch and twist, yelp and squeak, scream and squirrels-in-the-box-where-you-keep-your-T-shirts, infuriatingly contagious and implausibly danceable... but only if you're coaching chickens on a hot plate. A lot of people will find it maddening, a little like listening to Let's Eat Grandma on the wrong speed, but it will creep in and grab you, get you in places where you least expect to be got, and Ling has one of the most expressive voices (and a wonderful way with words) of the age.

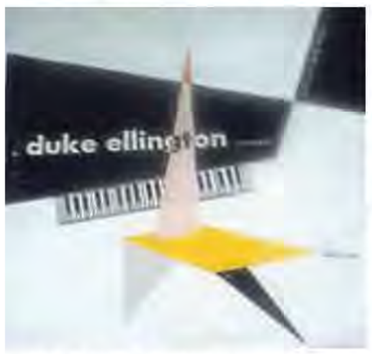
Finally, **Anthony W Rogers** releases *One Day (A Journal)* (Wildflow Records), four years of home recordings that blend exquisitely into the kind of album you wish every prog artist would record, all bending notes and briefly-twisting vignettes, chorale peaks and stark guitars, and that's just "In the Water."

The album as a whole is a disorienting listen, but that's a good thing... what is a journal, after all, if not a medley of moods and emotions, roller-coasting from page to page? And while Rogers' voice isn't the strongest beast in the room, it works against the backdrops that are conjured behind him, in much the same way as Steven Wilson's best solo prolusions. And that, in the world where Rogers' music is most at home, can only be a good thing.

ASK THE EXPERT

RARE DUKE

Q I found this LP (pictured below) along with 15 other Duke Ellington albums. One of them is signed by Harry James, Betty Grable and Duke Ellington. This particular copy of the Seattle Concert was produced for friends of the Duke. Only 50 copies were pressed according to the liner notes. This is copy 13. The cover was designed by Harry Kinder. This was a custom pressing at RCA Hollywood plant. The album was produced by Jack Lewis. Also a statement on the back indicates this album is not for sale. I have tried to find any info regarding this LP, to no avail. Can you shed any light on this item?



– Keith Glenn Dutton. Fresno, Ca.

A That's a very interesting record. The first live concert that Ellington recorded for release was that one – Seattle 1952. Looking at your labels, I see prefixes of E2VP. The first two letters, E2, indicate that the record was prepared that year – 1952.

I've never seen a copy of the limited release, and to my knowledge none have surfaced online for sale. Furthermore, it is not listed by *Ellingtonia*, the foremost website devoted to the Duke. This makes your record rare indeed, but the recordings did come out on LP.

In May 1954, RCA Victor released an album in its Collectors Series called *Duke Ellington Seattle Concert* (LJM-1002) that featured the same songs from the concert – also produced by Jack Lewis. So, apparently yours is the true first pressing of an album that the public at large did not get to hear for another two years. The 1954 release sported an entirely different cover.

The recordings came out on CD in 1995 (Bluebird 66531-2), with the whole recording being digitally remastered. Since there have been no reported sales of your album, it is impossible to suggest a potential value. Although it would not equal his earlier recordings on 78rpm, a true Ellington fan would certainly want it.

– Frank Daniels
Goldmine *Contributing Editor*

NEW RELEASES

MARCH 2019 **Big Brother & Holding Company,** *Supper on River Rhine,* Sireena ● **Black Oak Arkansas,** *Underdog Heroes,* Purple Pyramid ● **Blood, Sweat & Tears,** *4,* Music On Vinyl ● **Canned Heat,** *The Classic Collection,* Classic World ● **Carpenters,** *Carpenters with the Royal Philharmonic Orchestra,* A&M ● **Collective Soul,** *Hints, Allegations & Things Left Unsaid,* Craft ● **Commander Cody,** *Rockpalast: Blues Rock Legends, Vol. 1,* MIG ● **David Gilmour,** *David Gilmour,* Sony ● **Dennis Coffey,** *Live at Baker's,* Omnivore ● **Diana Ross & the Supremes,** *Reflections,* Universal ● **Dream Theater,** *Distance Over Time,* Inside Out ● *Elvis Presley, For LP Fans Only,* Friday Music ● **Flamin' Groovies,** *Gonna Rock Tonite! The Complete Recordings 1969-1971,* Grapefruit ● **Frank Zappa,** *Zappa in New York,* Zappa Records ● **Funkadelic,** *First Ya Gotta Shake the Gate,* Soul Clap ● **Gary Numan,** *I,* Assassin, Beggars Banquet ● **Gene Clark,** *Gene Clark with the Gosdin Brothers,* Floating World ● **Gladys Knight & the Pips,** *Neither One of Us,* Universal ● **Gong,** *You,* Charly ● **Gordon Lightfoot,** *The Complete Singles 1970-1980,* Real Gone ● **Guy Clark,** *Great American Radio, Vol. 1,* Floating World ● **Johnny Thunders,** *Madrid Memory,* Cleopatra ● **Keith Richards,** *Talk Is Cheap,* BMG ● **Lightnin' Hopkins,** *Bring Me My Shotgun: Essential Collection,* Goldenlane ● **Lucinda Williams,** *Happy Woman Blues,* Smithsonian Folkways ● **Luther Russell,** *Medium Cool,* Fluff & Gravy ● **Marillion,** *Brave,* Earmusic ● **Marillion,** *Live in Glasgow,* Ear Music ● **Martha & the Vandellas,** *Heat Wave,* Universal ● **Marvin Gaye,** *In the Groove,* Universal ● **Neil Young,** *Dead Man,* Vapor ● **Nektar,** *Live in Bremen,* Sireena ● **New Order,** *Temptation,* Rhino ●

MARKET WATCH

These are the top-selling records on eBay for January 2019. BY FRANK DANIELS

1 The Beatles
Introducing the Beatles
Vee Jay SR-1062, Ad-Back Cover
Condition: VG+/VG+
Sold for: $5,750.00
First up, we have one of about 1,000 known copies of the Beatles' first American album in stereo with its original cover showing ads on the back. This copy was pressed by ARP.

2 The Velvet Underground & Nico
The Velvet Underground & Nico
Verve V-5008, Yellow-label promotional copy
Condition: VG++/VG++
Sold for: $5,389.89
This copy has its original cover with peel-off "banana" sticker intact and is a scarce promotional copy that went out to radio stations. It may be one of the nicest copies to come up for sale.

3 The Beatles
The Beatles and Frank Ifield on Stage
Vee Jay, VJLPS-1085, Portrait cover
Condition: Restored VG++/not specified
Sold for: $5,040.81
The owner had had some writing removed from the cover to this rare second pressing of the album from 1964. An unrestored copy certainly would have fetched more money, but this copy makes a beautiful addition to the buyer's collection.

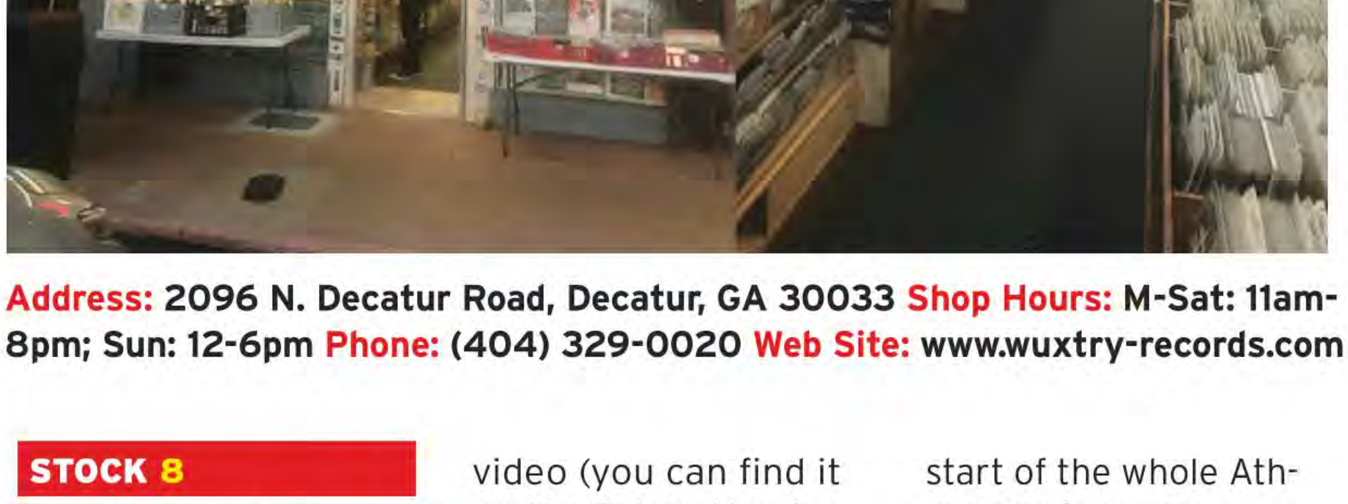
4 Jackie Heller/Kay Kyser
"Rum and Coca Cola"/"Thinking of You"
Vogue/Philco no number, Picture disc
Condition: VG/VG
Sold for: $5,000.00
As Sav-Way was preparing their line of picture discs in 1945, they created several unnumbered prototypes. A few of these prototypes are known to exist featuring "Rum and Coca-Cola." At least one copy has the same song on both sides, while others list Philco records on the other sides. No other copies are known of this particular prototype, and because it was a test pressing the music may not match the information on the disc. The images show Vogue experimenting with a layout that used several copies of the same image, and another layout that used one larger image.

5 Robert Johnson
"Stop Breakin' Down Blues"/"Honeymoon Blues"
Vocalion 04002, Blue label
Condition: VG+/VG+
Sold for: $4,601.59
This beauty from 1938 is another high seller from the guitar legend.

RECORD STORE RECON BY DR. DISC

WUXTRY RECORDS

DECATUR, GEORGIA



Address: 2096 N. Decatur Road, Decatur, GA 30033 **Shop Hours:** M-Sat: 11am-8pm; Sun: 12-6pm **Phone:** (404) 329-0020 **Web Site:** www.wuxtry-records.com

STOCK 8

The store carries records, CDs, 45s, DVDs, and some great store swag, including some great shirts.

STAFF 10

On the day I visited the store, Richard was running the place. He was quick to point out to me that he has been at the store pre-*Nevermind*. He took the time to come out from behind the counter and show me around the store, even taking me to the exact spot where REM shot their first video (you can find it on YouTube). He also told me about several of the guys from REM working at Wuxtry.

STORE 9

I loved this store. It has everything I love in a record store. Music was playing when I walked in. Richard was happy to help each and every customer and the inventory is easy to search.

The owners of the store, Dan and Mark, opened this store in 1978 after opening the original store in Athens and being part of the start of the whole Athens music scene.

SELECTION 10

I found every type of music that I would ever want at the store and also a great selection of local bands. You will find both new and used music at the store.

SPECIAL MENTION

The store participates in Record Store Day and usually will have a long line. They just celebrated their 40th anniversary with a special performance by the Swimming Pool Q's, a rock band from Atlanta.

MICHAEL OCHS ARCHIVES / STRINGER / MICHAEL OCHS ARCHIVES / GETTY IMAGES

Nik Turner, *The Final Frontier,* Cleopatra ● **Nina Simone,** *Nina Simone at Town Hall,* Wax Time ● **Poco,** *Collected,* Music On Vinyl ● **Quartz,** *Live,* Dissonance ● **Reese Wynans,** *Sweet Release,* J&R Adventures ● **R.E.M.,** *In Time: The Best of R.E.M. 1988-2003,* Arts & Crafts ● **Renaissance,** *Ashes Are Burning,* Esoteric ● **Rick James,** *Street Songs,* Universal ● **REO Speedwagon,** *The Classic Years 1978-1990,* Hear No Evil ● **Ritchie Valens,** *Rocks,* Bear Family ● **Ritchie Valens,** *The Complete Releases: 1958-60,* Acrobat ● **Ry Cooder,** *Paris, T*exas, Real Gone ● **Smokey Robinson & the Miracles,** *Going to a Go-Go,* Universal ● **Stiff Little Fingers,** *The Albums 1991-1997,* Captain Oi! ● **Tangerine Dream,** *The Blue Years Studio Albums 1985-1987,* Esoteric ● **The Black Crowes,** *Before the Frost/Until the Freeze,* Silver Arrow ● **The Fall,** *Bend Sinister/The Domesday Pay-Off,* Beggars Banquet ● **The Four Tops,** *Reach Out,* Universal ● **The Jackson 5,** *Diana Ross Presents the Jackson 5,* Universal ● **The Lovin' Spoonful,** *What's Up, Tiger Lily?/You're a Big Boy Now,* Music On CD ● **The Lovin' Spoonful,** *Daydream,* Talking Elephant ● **The Paul Butterfield Blues Band,** Sundazed ● **The Runaways,** *The Best of the Runaways,* Mercury ● *The Seeds, Pushin Too Hard,* Big Beat ● **The Spinners,** *2nd Time Around,* Universal ● **The Supremes,** *The Supremes Arranged and Produced by Jimmy Webb,* Motown ● **The Temptations,** *With a Lot o' Soul,* Universal ● **The Yardbirds,** *Live & Rare,* Repertoire ● **Tom Petty,** *The Best of Everything: The Definitive Career-Spanning Hits Collection,* Geffen/UMe ● **Tony Joe White,** *Collected,* Music On Vinyl

Ritchie Valens

10 ALBUMS THAT CHANGED MY LIFE

CLEM BURKE

A founding member of Blondie, Clem Burke's massive skills are on display in such Blondie tracks as "Dreaming," "One Way Or Another," "Call Me" and "Heart Of Glass." In addition to playing with Blondie, Burke has also drummed for Eurythmics, The Romantics, Ramones, Pete Townshend, Chequered Past, The Split Squad and The Empty Hearts, among others.

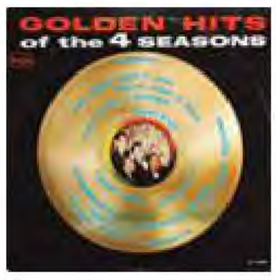
In 2006, Burke was inducted into the Rock and Roll Hall of Fame as a member of Blondie. He received an honorary doctorate in 2011 from England's University of Gloucestershire after participating in an eight-year study on drumming.

A documentary film about Burke, which is titled *My View: Clem Burke* and directed by Philip Sansom, aired in the U.K. in September 2018 and has been selected for this year's NYC Independent Film Festival, which takes place from May 5 to 12.

A new album by The Empty Hearts, who feature Burke and Elliot Easton of The Cars, will be released on Wicked Cool Records in September of this year.

—John Curley

COLIN MCMAHON



The Four Seasons, Golden Hits

Before and after The Beatles, you had New Jersey's Four Seasons. This may be the first album I owned. The production, vocals and musicianship were fantastic. Once The Beatles showed up, I remember there being endless arguments at school over who were the superior group! With Blondie, we would cover "Big Man in Town." That was always fun, with Debbie boasting about one day being the big "man" in town!

The Beatles, Meet The Beatles

Like most musicians of my generation, seeing The Beatles' first appearance on The Ed Sullivan Show in February 1964 was the impetus for starting your own group. And I do personally feel I owe a tremendous debt to The Fab Four for a lifetime of musical inspiration. The Beatles were four individual rock'n'roll stars with Ringo being one of the greatest drummers of all time!

The Rolling Stones, England's Newest Hit Makers

This album really made an impression. Like The Beatles' Vee Jay LP, it introduces a wide range of American R&B and rock'n'roll to a new generation of listeners. Mostly cover songs, although the classic Jagger/Richards original "Tell Me" is included, it opened up my young mind to artists such as Muddy Waters, Buddy Holly and Rufus Thomas. To this day, this might actually be my favorite Stones LP.

The Beatles, Introducing The Beatles

What a fantastic surprise to realize The Beatles already had another album available in the States. Once again, who knew that this LP on Vee Jay Records was actually their first album in the U.K. entitled *Please Please Me*? From the opening track "I Saw Her Standing There" to the closer "Twist and Shout," a truly amazing life-changing experience for this boy.

The Who, The Who Sings My Generation

Now this was something altogether different. As far as I'm concerned, The Who are the original punk rockers. "Hope I die before I get old," indeed! This heavily R&B-based debut made a big impact on this young drummer. I remember bringing this record to my weekly drum lesson and trying to play along to the explosive ending of "My Generation" while my teacher's jaw was on the floor. I'm still trying to get that ending right.

The Velvet Underground & Nico, The Velvet Underground & Nico

When I first met up with my partners in Blondie, one of the first things we bonded on was our love of The Velvets. Of course, the influence of the amazing Nico was not lost on us. In fact, one of the first songs we covered was "Femme Fatale" from this LP. Truly great songwriting from Lou Reed with his great sense for a pop song mixed with some very dark subjects.

The Stooges, The Stooges and Fun House (tie)

The first and second Stooges albums were both tremendously influential and experimental in their own way. I didn't know too many kids that were into The Stooges in 1969 only to find out later that four of them were the teenage Ramones, who bonded over their mutual admiration for the band. Ron and Scott Asheton on guitar and drums, respectively, laid down the blueprint for the musical punk-rock explosion of the mid '70s.

David Bowie, Ziggy Stardust And The Spiders From Mars

I might have to say that of all the records I mentioned so far that this David Bowie album was for me the most life-changing of all. David, for me, connected the dots and influences to all the things I was listening to at the time. The most important concert I ever attended was the Ziggy performance at Carnegie Hall on September 28, 1972. I was 17 years old and had just graduated high school. Talk about life-changing!

Ramones, Ramones

From the very first time I saw the Ramones, I got it and I knew they were special. They are probably only second to The Beatles as the most influential rock'n'roll group of all time! Having seen and shared bills with the band at numerous times prior to the release of their eponymous debut album, I knew what to expect and I wasn't disappointed. Producer Craig Leon's tight production is right on, and what about those songs?

Blondie, Parallel Lines

On a personal note, this record really did change my life. Although we had some success in Europe with our two previous albums, this is the one that got us to No. 1 in the U.S. with "Heart Of Glass." The record was a worldwide success for a number of reasons. We had a new producer, two new band members and had just come off a six-month international tour. All this came together to make an album full of international hit singles.

keith richards

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UNIQUE RECORD STORE DAY VINYL!

READ ABOUT SOME OF RECORD STORE DAY'S MOST UNIQUE VINYL RELEASES OVER THE COURSE OF ITS HISTORY.

BY DAVE THOMPSON

Record collecting is supposed to be fun.

It isn't, of course. If we're not lying awake worrying whether that latest 180 gram reissue is going to dent the value of our pristine, sealed original, then we're having to defend our favorite artists' most eccentric moments against the massed trolls and haters of social media.

If we're not trying to compute the precise percentage of natural light required to determine whether this record's surface is really NM (or just an over-achieving VG+), we're debating whether it's time to replace every stylus in the house, on the off-chance that the cat has been playing scratchy Shangri-Las singles again.

And then there's Record Store Day, and the most crucial question of them all. Exactly what time should you start out this evening, in order to the first in line when the store opens tomorrow?

I was thinking seven-ish. It's only half an hour away, but you know what they say about the early bird. And there's some good worms to be caught this year.

There are always good worms. Yeah, the purists rage against RSD, calling it all a major label conspiracy to suck the last cents from our souls with over-priced baubles and under-pressed gimmicks, and occasionally they're right. Particularly when they're besmirching something that you have no intention of owning. But then your mind returns to the notion that record collecting is supposed to be fun, and sometimes you realize that it is.

Back in 2011, Third Man released **Karen Elson**'s cover of Lou Reed's "Vicious" as a clear vinyl single. With... wait for it... peach-colored rose petals pressed *inside* the record. Which sounds really gimmicky, but if you know the song, you'll know the pun is taken from the song's opening lyric: "Vicious... you hit me with a flower." Andy Warhol suggested that line to Reed, incidentally, and it's one of the best. But Elson was in on the joke, too, because her then-latest album included "Stolen Roses," and what was her last album called? *Double Roses*.

See, that's fun! And there's a collection that we could probably all get behind. Everybody, it seems, sits around and compiles their list of the 10 "best" RSD releases, and while they're all very subjective and utterly unique, a pattern will emerge once you've perused enough of them. The same old artists, the same old titles, the same implausibly limited editions.

How about the most eye-catchingly creative releases? The ones that you look at, even if you've no idea who the artist is, because you've never seen anything like it before?

Things like... well, talking of vinyl with strange things stuck in it, there's **Liars**' 12-inch single, "Mess on a Mission" (Mute, 2014). Colored string was pressed into the wax, ensuring no two copies looked the same. Not only that, but when you saw a pile of them stacked atop one another, it was difficult to know *what* you were looking at.

Or vinyl with something strange *not* stuck in it. It sploshes around inside,

Third Man Records always goes the extra yard on Record Store Day. Above is Karen Elson's clear vinyl single of the Lou Reed song "Vicious," with peach-colored flower petals pressed inside the record, and (above, top) Jack White's "Sixteen Saltines" 12-inch clear vinyl full of blue liquid.

Ray Parker Jr's RSD 2014 glow-in-the-dark *Ghostbusters* 30th Anniversary 10-inch single.

Fat Boys pizza box, with a picture disc of a 12-inch cheese and pepperoni pizza inside.

instead. **Jack White**'s "Sixteen Saltines" 12-inch (Third Man, 2012) was a record that you would never want to break without some paper towels handy, because the clear plastic disc is full of blue liquid. Hold the disc upright, and the liquid comes up to a little below the center hole. Place it on a spinning turntable, though, and it goes everywhere. Who said colored vinyl's boring?

Plus, it makes **Ray Parker Jr**'s glow-in-the-dark *Ghostbusters 30th Anniversary* 10-inch single seem positively drab.

Like colored vinyl, picture discs are a "gimmick" that one might consider starkly overdone these days, and so they are. In most cases. But it is definitely difficult to avoid admiring the reissue of the first **Fat Boys** album that graced 2012's Black Friday event (Tin Pan Apple). It was packaged inside a pizza box, into which was inserted a picture disc of a 12-inch cheese and pepperoni pizza. Yum yum.

And did you ever see **Ol' Dirty Bastard**'s 2016 reissue of his *Return to the 36 Chambers* album (Get On Down)? The one that took the original's sleeve depicting his public assistance ID card, and transformed that into the record? A rectangular record? Fun!

How about something to read while you're listening? From the Black Friday bash just gone, **Czarface**'s "Dogs Days of Tomorrow" 45 (Silver Age) was packaged within a comic book by Marvel Comics' Joe Schuster Award-winning artist Mike Del Mundo (*All New X-Men, Totally Awesome Hulk* etc). It wasn't a one-off, either. 2017's *First Weapon Drawn* boasted an accompanying comic by Gilberto Aguirre Mata.

You may or may not consider the hexagonal vinyl, die-cut sleeve and reflective jacket that accompanied **Gil Melle**'s "original electronic soundtrack" to *The Andromeda Strain* (Jackpot Records, 2017) an RSD spectacular—it was, after all, simply a repeat of the same LP's original release back in 1971.

But it was a magnificent repeat, all the way down to the multi-fold-out sleeve's printed insistence, "Warning: Due to the unusual shape of this record, only use manual control on record player, or needle damage will result." And yes, this is indeed one of those reissues that might well take a little of the heat off current collector prices, although maybe not. An original NM copy will probably set you back around $300, and that's if you can find one. Good luck.

Another eye-catching, not to mention shelf-bending, gem from 2017 was the various artists 7-inch box set *Studio One House of Joy* (Studio One). Based around the classic output of Jamaican producer **Coxsone Dodd**'s legendary Studio One studio and label, the box set rounds up no less than 15 singles by artists who made their names on the label, the Wailers, the Heptones and Alton Ellis among them.

But box sets of singles are no big deal any longer, not even ones that also include a 45 adaptor and keyring. But what about ones that come packaged in a replica of the giant speakers that used to power Jamaican dancehalls? Some 15 inches tall, it's more like a piece of furniture than a box of records.

Oh, there's more. Joys that range from the 2015 RSD release for **U2**'s *Songs Of Innocence* album, that instead contained Tool's *Opiate* EP. Apparently it was an accident, but depending upon how you feel about U2, possibly a happy one.

There's the ultra-limited-edition (10 copies) **Flaming Lips** *And Heavy Fwends* release that one-ups Jack White by having blood encased inside the disc, and another by the same band that has beer washing around its innards. Indeed, even as we sit here, somebody, somewhere, is planning a fresh RSD-related novelty that again will leave us wondering... what?! Who? Why? Wow!

Record collecting is supposed to be fun. And RSD helps make sure that it is.

Czarface's "Dogs Days of Tomorrow" 45, packaged within a comic book by Marvel Comics.

***Studio One House of Joy* singles box set comes with a 15-inch tall speaker replica, like one used to power Jamaican dancehalls.**

Flaming Lips frontman, Wayne Coyne, holding a vial of blood that's ready to be pressed inside ultra limited-edition vinyl.

RECORD STORE DAY
2019 FAVES

RSD CO-FOUNDER MICHAEL KURTZ' FAVORITE 2019 RECORD STORE DAY RELEASES

BY MICHAEL KURTZ

There will be approximately 375 RSD releases by an amazing list of bands, from the Allman Brothers to Frank Zappa. Here are my personal five favorite RSD 2019 releases.

The cover of Todd Rundgren's RSD release for 2019 and a 1973 photograph of Rundgren by Marty Jourard.

1 The roots of this year's **Todd Rundgren** Record Store Day release goes back to 2016 conversations with Mike Batt, the owner of Silver Platters in Seattle (www.silverplatters.com). We had this idea to create a Todd album focused on only the tracks Todd recorded while living in Los Angeles. The tracks start with "We Gotta Get You a Woman" and end with the songs recorded for side three of *Something/Anything?* We got as far as a track listing and the cover photo taken in the early '70s by a young

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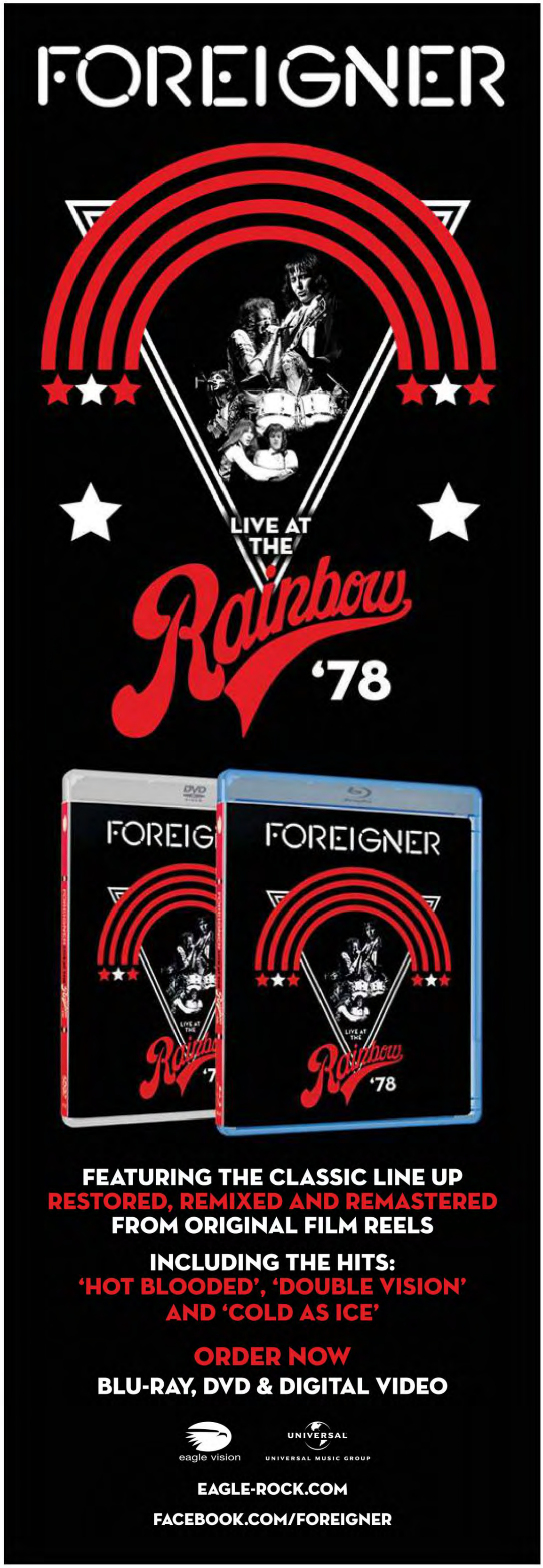
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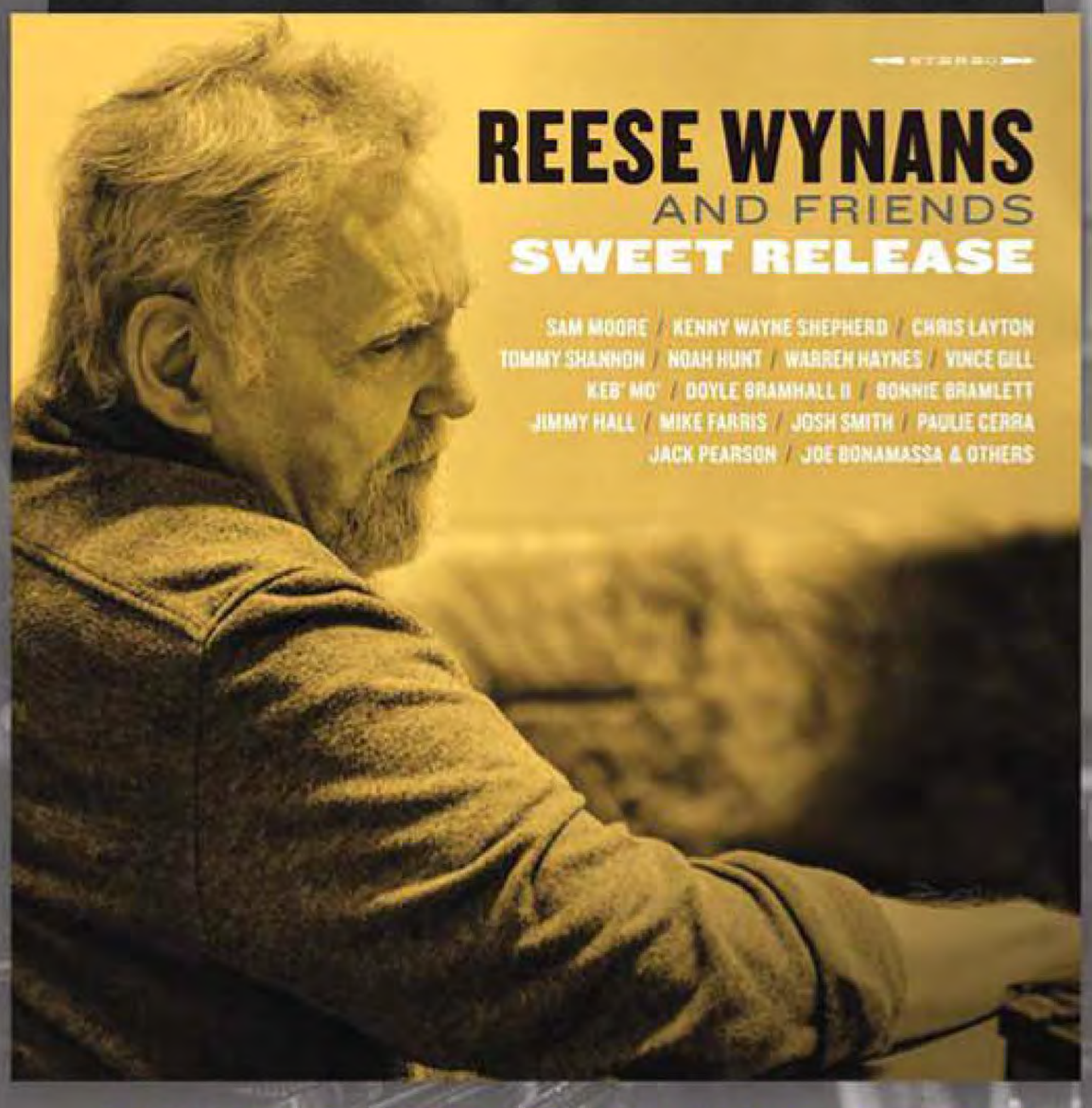

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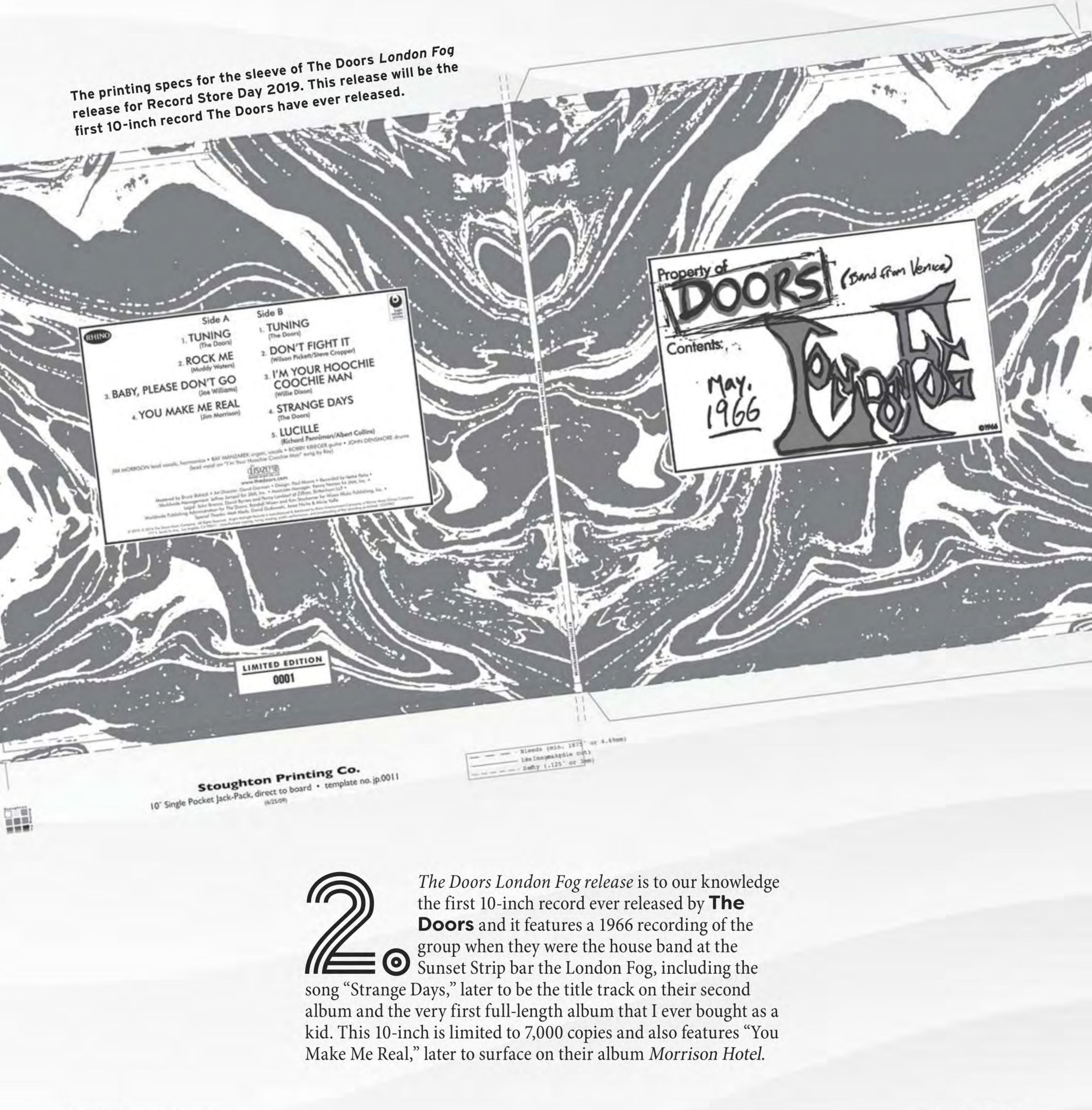
college student by the name of Marty Jourard (later to be the keyboard player for The Motels) with liner notes by Paul Myers (author of *A Wizard a True Star: Todd Rundgren in the Studio*).

Like many Record Store Day projects this one evolved into something different but equally as cool. *The Complete U.S. Bearsville & Warner Bros. Singles* 4-LP set is pretty special and includes 43 remastered Todd Rundgren songs that were released as singles by Bearsville and Warner Bros., stretching over four albums, starting with "We Gotta Get You a Woman," and ending with "I Love My Life," arguably one of the best songs Rundgren ever performed. The set also includes new liner notes written by Paul Myers, as well as a note by Todd Rundgren to all the fans who buy the album.



The printing specs for the sleeve of The Doors *London Fog* release for Record Store Day 2019. This release will be the first 10-inch record The Doors have ever released.

The Doors London Fog release is to our knowledge the first 10-inch record ever released by **The Doors** and it features a 1966 recording of the group when they were the house band at the Sunset Strip bar the London Fog, including the song "Strange Days," later to be the title track on their second album and the very first full-length album that I ever bought as a kid. This 10-inch is limited to 7,000 copies and also features "You Make Me Real," later to surface on their album *Morrison Hotel.*

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THE 3-INCH RECORD REVOLUTION

This year Record Store Day hopes to do for record stores what Pokemon cards did for gaming and comic book stores by launching collectible 3-inch records. Each record is a limited-edition release, featuring one song and a collectible poster. The majority of the initial RSD 3-inch records will be in a blind box, meaning the music fan does not know which track they are getting until they open the box with the record and poster inside. There will be two different RSD 3-inch releases on Record Store Day (Saturday, April 13), one is from Epitaph Records and the second one from Third Man Records. The bands included in the Epitaph Records blind box will be Rancid, Bad Religion, Culture Abuse and The Interrupters. The Third Man Records blind box will include The White Stripes, Dead Weather, the Raconteurs and Jack White.

The Foo Fighters will also have a single 3-inch record called "Big Me," and in addition to being available in some stores, it will come with the purchase of the RSD3 turntable. The RSD3 has a moving magnetic cartridge, RCA outs for plugging into a stereo system, as well as a USB charge cable. It is also playable with batteries.

3. I remember being 17 years old standing in the surf at Wrightsville Beach, NC in 1975 arguing with my childhood friend Danny Brock about whether John Lennon's *Walls And Bridges* was more significant than **Bob Dylan's** *Blood On The Tracks*. We loved them both, but I argued for Lennon, Danny for Dylan. Both albums have grown in significance over time but for very different reasons. That argument aside, I think Danny would love this year's Bob Dylan RSD offering. It is the original New York version of *Blood On The Tracks*, and is a replica of the 1974 test pressings, featuring unique mixes available for the first time ever. Before the version of *Blood On The Tracks* that we all know and love was released, there were a small number of test pressings containing the New York version of the album circulated. Those rare records were soon bootlegged and the alternate history of *Blood On The Tracks* was born. This RSD release is an exact duplicate of those original test pressings. Limited to 8,000 copies.

4. One of the earliest, and arguably coolest, Record Store Day releases was the John Lennon "Singles Bag" 7-inch set. It blew everyone's mind. This year's "Imagine" offering by **John Lennon** is no less mind blowing. It's a 180 gram black vinyl, limited-edition album of recordings done by John and the Plastic Ono Band, recorded live on the soundstage located at the center of the Ascot Sound Studios inside John and Yoko's home in Tittenhurst.

5. I was lucky enough to attend the **U2** concert in Madison Square Garden last year when the band performed for the President of Ireland, along with over 100 representatives from countries around the world who were in NYC to meet at the United Nations. Some of the rock'n'roll Experience + iNNOCENCE spectacle that fans were stunned to experience is represented in this year's RSD release *U2 Present The Europa EP* (shown above), but from the European perspective. Side A opens with Charlie Chaplin's final speech from the movie *The Great Dictator*, and underscores a unique musical mash up of "Love Is All We Have Left" with 1993 classic *Zooropa*, leading into a 'live' performance of "New Year's Day" from Dublin in November 2018. And Side B includes two 'Euro'-tinged remixes. The St. Francis Hotel's mix of "New Year's Day" and Jon Pleased Wimmin's Euromantic mix of "Love Is All We Have Left." Like the artwork from last year's U2 RSD Black Friday release, this one is no less inspired and includes an EXPERIENCED Chaplinesque homage to the artwork of the *Zooropa* Album.

GOLDMINE

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CLASSIC LINDA COMES

LINDA RONSTADT DISCUSSES HER FIRST-EVER LIVE ALBUM, OF A VINTAGE SHOW FROM 1980, AND MUCH MORE.

BY KEN SHARP

Linda Ronstadt in concert, at the Mid-South Arena. Memphis, Tennessee, in 1980.

GEORGE ROSE / CONTRIBUTOR / HULTON ARCHIVE / GETTY IMAGES

While she wasn't a songwriter per se, Linda Ronstadt, blessed with one of music's most extraordinary voices, shone as a masterful stylist and interpreter, expertly navigating her way through a rich and diverse songbook. Today, sadly, Linda can no longer sing, a result of her suffering from the ravages of Parkinson's disease. However, with the release of her first live album ever, *Live in Hollywood*, fans can revel in that beautiful and robust voice once more. The album finds Linda and a stellar band featuring guitarists Danny Kortchmar and Kenny Edwards, drummer Russ Kunkel, pedal steel guitarist Dan Dugmore, bassist Bob Glaub, Little Feat keyboardist Billy Payne and singers Wendy Waldman and Ronstadt producer Peter Asher, delivering a passionate and heartfelt set of new material culled from her latest release at the time, *Mad Love,* alongside a bevy of classic Ronstadt favorites like her signature smash hit, "You're No Good," J.D. Souther's "Faithless Love," "Blue Bayou," Buddy Holly's "It's So Easy," Warren Zevon's "Poor Poor Pitiful Me" and the Lowell George penned gem, "Willin'." Away from the spotlight since she stopped singing, Linda rarely consents to doing interviews. We were fortunate to spend some time with this revered Rock and Roll Hall of Fame icon to discuss *Live in Hollywood*, her love of Brian Wilson and The Beach Boys' *Pet Sounds* album and much more.

Goldmine: *I understand the tapes for* Live In Hollywood *were recently discovered?*

Linda Ronstadt: Well, I didn't know the show existed. It was a coincidence that (producer) John Boylan was soccer dads with another guy and he knew where those tapes were stored. It was kind of amazing. To be completely honest, I never liked listening to anything I've done in the past because I can't fix it anymore, it's already re-recorded. This was recorded for a television special so it's heavily compressed but John did the best he could with the sound. I do think the sound could have been so much bigger had it been recorded properly and not for a TV special.

RARITIES ON COMPACT DISC (CD)

AC/DC - Old Waldorf - San Francisco CA 9/2/77 - excellent FM broadcast
AC/DC - Problem Child - Columbus, OH 9/10/78 - excellent FM broadcast
Allman Brothers - Fairytale Album - Atlanta 7/17/71 - very good audience recording
Allman Brothers - Fillmore East Feb 70 - NYC 2/13/70 - excellent soundboard
Beatles - Sergeant Pepper's Magical Mystery Tour - alternate and unreleased versions
Beatles - Songs From The Past Vols. 1-5 (5CD) - alternate and unreleased versions
Beatles - Star Club (2CD) - Hamburg, Germany 12/25/62, 12/28/62 and 12/31/62 - very good (best available) soundboard recordings
Beatles - Ultimate Collection, Volume 1 (Box 1, Discs 1- 4) (4CD)
Beatles - Ultra Rare Trax Collection, Volumes 1 - 6 (3CD) - excellent studio outtakes
Cream - Springtime Of Your Love - Ricky Tick, London 4/22/67 + Barbeque, Lincolnshire 5/29/67 - excellent audience recordings
CSNY - Greetings From Florida (3CD) - Tampa 4/14/02 - excellent soundboard
CSNY - Kansas City (3CD) - Kansas City MO 1/26/00 - very good audience recording
Bob Dylan & RTR - The Hurricane Concert (2CD) - MSG, NYC 12/8/75 - excellent soundboard
Bob Dylan - Hurricane In Boston (2CD) - Music Hall 11/21/75 - excellent soundboard
Genesis - Live In Poland (2CD) - Katowice, Poland 1/31/98 - excellent soundboard
Grateful Dead - Boston Music Hall 1976 (3CD) - Boston MA 6/11/76 - excellent soundboard
Grateful Dead - New Haven Coliseum 1977 (3CD) - New Haven CT 5/5/77 - excellent soundboard
Jimi Hendrix - The Blues Project Outtakes - unreleased versions 1968-70
Jimi Hendrix - The Bruce McLaughlin Winter Jam (2CD) - LA 10/17/68 with Jack Bruce, NYC 3/25/69 with John McLaughlin & NYC 5/7/69 - excellent studio recordings
Mark Knopfler - Le Zenith (2CD) - Paris, France 6/6/01 - very good audience recording
Al Kooper - The Record Plant 1974 - Sausalito, CA 10/23/74 - excellent FM broadcast
Kraftwerk - Kraftwerk + Kraftwerk 2 (2CD) - OOP albums
Alison Krauss & Union Station - Bluegrass Festival - Salem, NJ early show 9/2/95 - excellent soundboard
Kula Shaker - Mystical Machine Gun - Wolverhampton, UK 3/18/99 plus BBC acoustic session 1996 - excellent soundboards
Led Zeppelin - That's The Way - London 4/1/71 - excellent soundboard
Led Zeppelin - Three Days Before (2CD) - San Diego, CA 5/28/73 - excellent soundboard
Led Zeppelin - Tour Over Vienna (2CD) - Austria 6/26/80 - excellent audience recording 2016 remastered
John Lennon - The Alternate Imagine - alternate album plus bonus versions
John Lennon - The Lost Lennon Tapes (6 disc) - All 218 episodes plus bonus material and episode guide on six DVD-Audio discs - $50.00
John Lennon - Serve Yourself - rare and unreleased demos and outtakes
Limp Bizkit - Stiff Metal Ass Beating - NYC 7/22/97 - excellent soundboard
Little Feat - Back On The Road - Montreux, Switzerland 7/7/89 - excellent soundboard
Little Feat - Demos And Outtakes 1971-77 - excellent studio recordings
Little Richard - Rare Outtakes 1956-58 - J&M Studios, New Orleans 1956-58
Little River Band - Paul's Mall 1977 - Boston, MA 7/6/77 - excellent FM broadcast
Little Village - Big Chicago - Arie Crown Theater 4/14/92 - excellent FM broadcast
Live - The Acoustic Sessions - Brussels, Belgium 4/00 plus The Netherlands 4/13/00 and 4/7/00 - excellent FM broadcasts
Lords of Acid - Lording It Over Pittsburgh - Pittsburgh, PA 2/15/00 - very good audience recording
Los Lobos - This Time In Chicago - Park West 8/10/99 - excellent FM broadcast
Love - The Last Wall Of The Castle - unreleased and alternative versions
Lyle Lovett - Sessions - Sessions At West 54th Street 9/27/98 - excellent FM broadcast
Lovin' Spoonful - Do You Believe In Outtakes? - studio outtakes, TV appearances, rarities
Lynyrd Skynyrd - Cape Cod Coliseum - Hyannis, MA 8/27/76 - excellent soundboard
Manassas (with Stephan Stills) - Bananafish - Bananafish Garden NY 4/16/73 - excellent FM broadcast
Metallica - Undamaged By Death (2CD) - Osaka, Japan 11/18/86 - excellent soundboard
Pink Floyd - Illusions Of Childhood's End (2CD) - Chicago 3/7/73 - very good audience recording
Pink Floyd - Interstellar Encore (2CD) - Fillmore West, San Francisco 4/29/70 - excellent soundboard
Prince & the NPG - Funk U Up (2CD) - Tokyo Dome 4/3/92 - excellent audience recording
Prince - The Ghetto (2CD) - Cologne, Germany 12/27/98 - second show - very good audience recording
Rolling Stones - Complete Woodstock Rehearsal Tapes (4CD) - Bearsville Studios May 1978 - excellent soundboards
Rolling Stones - Dance 'n' Shuffle - 12" dance mixes 1978-90
Rolling Stones - Dancedrive - 12" dance mixes 1991-2002
Todd Rundgren - Ultrasonic - Long Island, NY 1972 - very good FM broadcast
Rush - New York, New York - New York Palladium 11/12/77 - very good audience recording
Rush - Northern Heroes (2CD) - Pensacola FL 1/22/94 - excellent soundboard
Springsteen - The Jersey Devil (2CD) - Philadelphia 8/19/78 - excellent soundboard
Springsteen - Jukebox Graduate - covers of classic rock 'n' roll tunes recorded live 1974-78 - excellent soundboards
Utopia (featuring Todd Rundgren) - Into The Eye of Ra (2CD) - Germany 1/8/77 - excellent TV broadcast
The Who - They Are Alright (2CD) - London 11/27/00 with significant guest musicians - excellent soundboards
Neil Young - Rolling Zuma Revue (2CD) - Chicago 11/15/76 plus Osaka, Japan 3/5/76 - excellent soundboards

RARITIES ON DVD

Dave Clark 5 - Bits & Pieces - assorted TV and film clips 1965-66
Bob Dylan - Through The Years Vol 1 & 2 (2DVD) - best of & rarities 1963-2003 - all pro-shot
Fleetwood Mac - Then Play On - rare TV and film clips 1969-77
Flying Burrito Brothers - Family Tree - FBB & related video clips from best available sources 1969-85
Foghat - Blues Tribute - Paladium NYC 1978 with Johnny Winter, Muddy Waters, Otis Blackwell, John Lee Hooker, etc. - pro-shot
Gamma - Alive For Action - Curtis Hixon Hall, Tampa FL 11/30/80 - pro-shot
Grand Funk Railroad - Live! - LA Forum 6/2/74 - pro-shot - complete show
Grand Funk Railroad - Video Anthology 1969-73 - pro-shot TV and film clips
Grass Roots - Outasite - compilation of TV clips
Hollywood Vampires - Rock In Rio 2015 - Brazil 9/24/15 - TV broadcast
Michael Jackson - Live In Brunei - HIStory tour 12/31/96 - TV broadcast
Jan & Dean - 1959-1966 - rare TV and film appearances
Jefferson Starship - Rock Moscone - San Francisco 5/28/82 - pro-shot
Jethro Tull - To Be Sad Is A Bad Way To Be - Tanglewood Music Fair, Lenox, MA 7/7/70 (some audio drop-out on first two tracks), European TV 1968-70 - all pro-shot
Kinks - All Aboard (The Great Lost Kinks DVD) - rarities 1964-73 - TV & film clips
KISS - Buenos Aires 2009 - Argentina 4/5/09 - pro-shot - complete show with encores
KISS - Chicago 1996 - Rosemont Horizon 10/21/96 - excellent audience recording
KISS - Coventry 1973 - Queens, NY 12/22/73 - very good audience recording
KISS - The Last KISS Uncut (2DVD) - East Rutherford NJ 6/27/00 plus backstage footage - pro-shot
Love - The DVD Collection - TV & film clips 1966-91
Love - The Forever Changes Concert - London 1/15/03 - pro-shot
Lovin' Spoonful - Collection - TV and film clips
Mahogany Rush - Quebec 1979 - Bromont, Quebec 9/1/79 late show - pro-shot
Yngwie Malmsteen - Royal Oak 1986 (2DVD) - Music Theater, Royal Oak, MI 9/29/86 - first solo tour with original singer Jeff Scott Soto - excellent audience recording
Steve Marriott - Compilation - Small Faces & Humble Pie pro-shot videos 1969-74
MC5 - Live - live rarities 1967-72 - TV broadcasts
Rick Nelson - Greatest Hits - musical excerpts from Ozzie & Harriet
Rick Nelson - Stage '67 - US TV Show with Joannie Sommers - B&W pro-shot
Page & Plant - Utamaro - Tokyo 2/13/96 - pro-shot
Tom Petty & The Heartbreakers - Final Show - Hollywood Bowl 9-25-17 - excellent audience recording
Elvis Presley - The Private Tapes 1974-77 - Omaha 7/1/74, Vegas 8/19/74, 8/18/75, 8/19/75, Pittsburgh 12/31/76, Kansas City 6/18/77
Elvis Presley - The Private Tapes Vol 2 - Pittsburgh 12/31/76 plus Cleveland Coliseum 7/18/75 - very good audience recording from Super-8mm film plus bonus home video
Pretty Things - More Ugly Than Pretty - film and TV clips 1965-81
Prince - Glam Slam 1994 - tape for Glam Slam clubs 6/9/94 - pro-shot
Raspberries - TV Rarities - 21 songs
Paul Revere And The Raiders - Compilation - 1960's TV broadcasts
Rolling Stones - Rio de Janeiro 1998 - Brazil 4/11/98 - Bridges To Babylon tour - pro-shot
Rolling Stones - Steel Wheels Tour - Tokyo 2/24/90 - unaired pro-shot TV special
Linda Ronstadt - Long, Long Time Ago (2DVD) - rare TV performances 1967-87
Linda Ronstadt - Rockpalast 1976 - unaired episode Offenbach, Germany 11/16/76
Uli Jon Roth - Rock Hard Festival 2018 - Gelsenkirchen, Germany 5/20/18 - pro-shot
60's Vault Vol. 2 - Iron Butterfly, Them, Who, Pink Floyd, Vanilla Fudge, Hollies, Beach Boys, Byrds, etc.
Teen Scene Vol. 1 - rare 1960's TV appearances

ORDERING INFORMATION: These CD & DVD rarities cost $15.00 for singles, $25.00 for doubles (or DUAL layer DVD's), $35.00 for triples, $45.00 for quads, and $50.00 for five-disc sets. Orders over $100.00 receive free shipping to the US and Canada. Please provide us with your full name, address and phone number. We accept checks and money orders (made payable to "ALEX STRONG"), VISA, Mastercard, American Express & Discover. Our new processor requires the 3 digit security code (cvv) on the back of the card. Get our 59-page CD & 13-page DVD catalogs for $5.00 postpaid or FREE with any order. All items always available from this and previous ads.
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GM: *As a live performer, what were the biggest challenges you faced?*
LR: Well, traveling every day and never being home were big challenges I faced while touring. I never liked to travel that much. I'm a homebody and I like being home so all the traveling while touring was difficult. But now I am home, not by choice (laughs) but I'm happy to be home. I don't get out very much.

GM: *By contrast, what were the best parts about playing live?*
LR: The best moments for me playing live were when you sang a phrase or a chorus really well and everybody would feel it. Then the next night it would be different. You'd go, "Last Thursday that song was burning, let's get back to that." Playing live shows, it's different every night.

GM: *Do you feel you were able to breathe new life into songs in a live setting and make them come alive more than their recorded counterparts?*
LR: Yes, I think I learned them better by doing them every night. Seems (like) I learned them by recording them but then I refined them onstage. But I didn't get to hear those recordings so I just had to get by on feel. But I always knew I sang them better after having sung them onstage for a while.

GM: *Do you wish you had turned the tables and gone out first to perfect a song and then went into the studio to cut it?*
LR: It doesn't work that way too much. I tried to do it one time. We went to Hawaii and rehearsed the whole album and it didn't come out any better.

GM: *The band you worked with in 1980 was spectacular.*
LR: Danny Kortchmar is such a brilliant guitar player. He played a solo on a song I recorded called "Hurt So Bad" and his solo is my favorite guitar solo on any record I've ever made. It comes right out of my voice. We were flying the same air space and trading back and forth. It was a real inspired thing; he made me sing better.

GM: *Speaking of "Hurt So Bad" and "I Can't Let Go," another song featured on* Live In Hollywood, *what inspired you to covering those two tunes?*
LR: I just loved those songs. Songs have to be about my life in some way or another and maybe in a way you don't even realize. You can have the first part of a song be about one thing and then the second part of a song be about something else or the first part of a line could be about something and the second part of a line could be about something else. It's very unconscious.

"The best moments for me playing live were when you sang a phrase or a chorus really well and everybody would feel it. Then the next night it would be different. You'd go, "Last Thursday that song was burning, let's get back to that." Playing live shows, it's different every night.

GM: *There was always some kind of personal stake or personal connection you'd need to have in order to cut outside material?*
LR: Right, always. That personal connection had to be there in everything I chose.

GM: *Throughout your career, you relied on material written by other songwriters. What's the key to being a successful interpreter and bringing your own stamp on those songs?*
LR: Well, I like doing it but I don't like listening to it (laughs) 'cause I'm always disappointed in something or the other. It's just the nature of art; I'd rather do it than hear it. You have to listen to it in order to learn and that's why the studio is such a good environment for making a record because you can keep developing it as you go. Playback is reality and you have to deal with it.

GM: *What's the key to finding your way inside a song?*
LR: Well, for me I always figure out what the bass is doing and I sing off of that or the rhythm guitar. I figure out what the groove is and then everything comes together off of that.

GM: *When you'd cut vocals in the studio, would you primarily record live with the band or add your vocals afterwards as an overdub?*
LR: Most everything I sang was live until maybe the *Mad Love* album which had some overdub stuff on it. I started really overdubbing on the *Get Closer* album. All the Nelson Riddle stuff is live and a lot of the Mexican stuff is live, too. I prefer to work that way. I like to sing with the basic track and then overdub but that kind of Mexican music is hard to do because it's not quantized, you can't put it on a click track. I loved recording in the '90s where I could lay down a click track and sing to that until I got it right. It was a good practice tool. I'd sing in small increments, maybe sing one verse and keep working that way. Maybe I'd sing one verse five times and combine it and then sing a second verses five times and combine it.

GM: *This live album was recorded in 1980 in support of the* Mad Love *album. With the* Mad Love *album you embraced the power pop/new wave sensibilities exploding at the time and recorded songs by Elvis Costello ("Girls Talk," "Talking in the Dark," Party Girl") and Mark Goldenberg ("Mad Love," "Justine" and "Cost of Love").*
LR: Mark Goldenberg walked into my living room one day; he was a friend of Kenny Edwards and he had songs he'd written and I said, "I'll take those, those are really good." I was impressed with the intensity and the emotion of Mark's writing, especially with a song like "Mad Love." All love is mad (laughs). There's no way to tell whether it's sane or not, there never is. (laughs) As for Billy Steinberg and "How Do I Make You," he came into my house with Wendy Waldman and she said, "Billy's writing really good songs" and I said, "Well, let's hear some" and

I thought they were good songs so I recorded it. What made me know that "How Do I Make You" was right for me is I really know where I live and when I can sing something. Sometimes I pick songs that I really can't sing that well but I love the song so much I want to do it. But with "How Do I Make You" I was pretty sure I could sing that.

GM: *Do you remember the first time someone said to you, "Wow, Linda, you have an amazing voice!"*
LR: No. (laughs)

GM: *Oh, c'mon!*
LR: (laughs) I remember when I was little and in school they'd say we're all gonna sing and I'd sing and the other children would turn around and look at me like, "Why are you singing? We're just getting through this here." But I always took it seriously and I'd sing out.

GM: *You were performing "You're No Good" live before you went into the studio and the version on record is quite different. I'd always heard that you didn't like the breakdown section in "You're No Good" and thought it was too Beatlesque, is that true? And if so, did you grow to like it?*
LR: No, I liked it. The person I was with didn't like it and said, "Why is this turning into a Beatle record?" I said, "Play it again" and then said, "That's great." When we recorded I was usually there all the time for every note that goes down. But in that case we'd worked so long on "You're No Good" that I wanted to go out and eat dinner and somebody came by and took me to dinner and we came back. They played the track and I heard that section and Andrew Gold's guitar solo and I thought it was great. "You're No Good" was a song that I picked as an afterthought. We needed an uptempo song for our show and I had too many ballads so we started playing that in our live shows and this was before I recorded it. It had a different feel to it live. I wasn't that invested in that song too much. I take that back, I was invested in all of my songs, but that was a song that I didn't love singing like I loved singing a song like "Heart Like A Wheel." I was much more interested in singing a song like "Heart Like a Wheel" but we were tired of playing it the way we'd been playing it. Ed Black came up with that guitar riff and then Kenny (Edwards) jumped on it and then Andrew played all the solos. Peter (Asher) had a lot to do with it. Peter really ran that arrangement so it was organized and tight and he added a lot of things at the end like little handclaps with the string parts. I was happy with it. I think Peter did a really good job producing that record but I didn't think I sang it so well.

JIM SHEA, COURTESY OF RHINO RECORDS

GM: *For you, what's the difference between a good and great singer?*
LR: It's all subjective. Some people might think someone is a great singer and I wouldn't and I'd think someone is a great singer and they wouldn't.

GM: *Is the attraction more about if a singer exudes a specific emotion and less about their technical ability?*
LR: Oh, technical ability is also important. Story is first. Story is the most important thing and then how you deliver it is the next thing but it's different with every piece of music. With opera, technical ability is paramount. Being in tune and in time and having the proper textures to your voice is important. That being said there's a real difference between Plácido Domingo and Enrico Caruso but they're both equally good.

GM: *When you hear a singer you really like what is it that grabs you first?*
LR: If it makes me cry, that's the test.

GM: *Who are the singers that make you cry?*
LR: Well, Enrico Caruso to start with. Martha Wainwright is another one. When she sings in French she sometimes gets me to cry; she's so good.

GM: *You recently undertook a series of* Conversations with Linda Ronstadt *shows, what's that experience been like for you to revisit your career?*
LR: (laughs) It's hard to say. When something's done it's done. I'm looking forward, I'm not looking back. But when I'm going through pieces of my life it sometimes helps bring it alive for a minute. These events are hard for me because I have to travel and it takes a lot out of me. It grew out of my book tour where I was speaking for my book tour and then together were people that wanted to hire me to do these events so I did it but I can't really do it anymore. It's too hard on me physically.

GM: *I attended the* Conversation with Linda Ronstadt *event in Los Angeles and I was particularly moved when you played the old recording of your father singing.*
LR: He was really good. He had a beautiful voice, he was a good harmony singer and he knew beautiful songs. We used to sing over the phone together.

GM: *Have there been any songs you've heard that you said, if I could sing again, that's a song I'd love to record.*
LR: (long pause) Yes. It's an opera song that Caruso recorded called "Una furtiva lagrima" that I thought it would be funny to take a shot at it and sing it in my chest voice instead of singing it in my head

voice. Singing it as a tenor would sing it. I like that song and wish I could have sung it. It's beautiful. I don't even know what opera it's from. Did you ever see the movie *Matchpoint* by Woody Allen?

GM: *Yes.*
LR: It's in there when he's getting ready to murder the woman. You hear this Caruso song whose title means into the hidden tear. *Matchpoint* was a redo of *Crime and Punishment* by Dostoevsky. I don't know if Woody Allen would admit to it but it's true; I've never talked to him about it. When I was watching that movie it made me feel the same way that *Crime and Punishment*... how really creepy it is to murder somebody. We use it as entertainment but it's really creepy. But if you actually murdered somebody, especially somebody who was innocent, it would just creep you out. It would destroy your soul. So that song is dealing with the horror that he's gonna kill somebody and that song has got such emotional intensity that it can stand up to that scene.

GM: *Brian Wilson guested on your* Cry Like A Rainstorm *album supplying background vocals for the Jimmy Webb song "Adios." I know you're a big fan of Brian as a writer and the Beach Boys album* Pet Sounds.
LR: I bought *Pet Sounds* in 1970 and listened to it unendingly but those songs were very available on the radio. They say the record wasn't successful at the time but I heard many of those songs on the radio when it came out, "God Only Knows, "Wouldn't It Be Nice," "Caroline No" and "Sloop John B." I mean, all those songs were hits. Today, if you have one hit from an album it's considered a great success and that had three or four hits. There was an innocence to that record and an innocence to Brian that was beautiful. Before the singing starts on his songs, you're grabbed by the emotion and wonder of his work. The way the chords were voiced gave it gravitas. There was an inner beauty to those songs; it's very sophisticated music and he made it accessible and that's a hard thing to do. From *Pet Sounds*, I really love "I Just Wasn't Made for These Times" and I did "Don't Talk (Put Your Head on My Shoulder)" on my *Winter Light* record. "Don't Talk" is one of the most exquisite and beautifully constructed songs I've ever sung; the range and the melody came right out of the faerie bowers. In Ireland they say the faerie's music was the most beautiful of all. "Don't Talk" is just such a beautiful melody and such a sophisticated song coming out of a young person, especially at a time when the culture didn't support that approach to music particularly. It just came out of the sky somehow. The architecture of the song is so exquisitely formed. If you can sing, it gives you something you can perform on because it goes to all of the beautiful places in your voice. I learned a tremendous amount about singing hearing Brian sing. I love Brian and I love his work. He's a true genius as a musician and I love the way that he writes harmonies and the way the words fit them in that pure, straight-forward way. He's one of the few that were able to structure harmonies and voicings like the great classical masters. There's something about Brian's earnestness and brilliance and "aw shucks" attitude combined that seeped into the music.

Linda Ronstadt poses backstage prior to a 1980 Memphis, Tennessee show at the Mid-South Arena.

GM: *In the tale of your musical career, is there a lesser acknowledged hero in the Linda Ronstadt story?*
LR: That's hard to say. My heroes were the other people I made music with or the people I admired as musicians. They weren't people that I necessarily knew. Mostly I loved Chavela Vargas. If I would have heard her earlier in my life everything I would have sang in my whole life would have been different,

GM: *In what way?*
LR: She had such an emotional intensity. Mostly the stuff that was recorded on her was when she was 90. She was a great singer in the '40s but she was gay and she was discriminated against because of that. She was also an alcoholic and she kind of wrecked her life. She had an amazing comeback in her 80s in Europe; she was rediscovered and reintroduced to Mexico and then sort of died a national hero. I didn't hear her as a child growing up; it was only when I was an adult when I heard her sing. Had I heard her when I was a child my whole life would have been different. My whole singing life would have been different.

GM: *Your long-time producer Peter Asher was a vital champion in your career.*
LR: Peter Asher was really good at keeping the music organized and keeping it from going into a muddle. He made contributions to the arrangements and we all did but he was really great at keeping the music from sliding into chaos. And that takes a special kind of talent to do that because I've produced records before and I know what it's like, Things can get away from you really fast. He was a really good producer.

GM: *We recently lost James Ingram for whom you recorded a wonderful duet, "Somewhere Out There." How do you remember James?*
LR: I didn't know him very well but I loved singing with him. He was a beautiful singer and a very sweet man. I didn't get to sing with him over and over again like I did with Aaron Neville. I just met him during that time and we recorded together. We never played live. It's a hard not to connect with somebody like that who sings that well. (laughs)

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RECORD SHOW CALENDAR

Mar 1-2 **AL, Birmingham** ARCA Record & CD Show Gardendale Civic Center, 857 Main St Gardendale AL 35071. 90+ tables SH: Fri 4-8pm Early adm; 1-4pm $10, SAT 9am-4pm A:$5 C: 205-655-3108.

Mar 02 **GA, Athens** The Secret Record Swap. Graduate Hotel Athens, 295 E Dougherty St, Athens, GA 30601. Dealer tables $50. Downtown Athens Early AM during setup 9-11am, $10. FREE A:11am-4pm. C: chris@chrisrazz.com, 706-206-0766, LV MSG.

Mar 2 **CT, Bridgeport** THE WPKN MUSIC MASH! Read's Art Space, 1042 Broad Street. Bridgeport, CT. A wonderful record show/benefit for one of the tri-state areas' finest non-profit radio stations, WPKN 89.5 FM! Over 40 tables of LPs, CDs, 45s, DVDs and memorabilia held in a wonderful historic art space (formerly a department store!). SH: 10am-6pm. A:$6.00. Early admission $20 at 8am. Dealers from all over the East Coast and Canada converge on Bridgeport for a wonderful day of music, with great DJs, surprise guests too. All profits from the operation of this event go to the general fund of WPKN 98.5 FM.

Mar 2 **GA, Athens** The Secret Record Swap. Graduate Hotel Athens, 295 E Dougherty St, Athens, GA 30601, Dealer tables $50: downtown Athens Early ADM during setup 9am-11am $10/ FREE ADM 11am-4pm chris@chrisrazz.com 706-206-0766 LV MSG.

March 3 **GA, Atlanta** The Atlanta Record & CD Show - DoubleTree by Hilton Hotel -2055 South Park Place, Atlanta, Ga 30339. SH: 10am-4pm. A: $4, ($10 - Early Birds at 8am.) *Over 70 tables of records & cds, music memorabilia and more! Show info: (770) 463-2727, or email Keith at eponstage@charter.net.

Mar 9 **NJ, Wayne** The SECOND SATURDAY Record & CD Show. Firehouse #1, 97 Parish Dr (@ Route 23 & 202S) A: $6. SH; 10am-4pm. C: 973-209-6067. www.showsandexpos.com. Over 70 tables!

Mar 10 **MO, St. Louis** St. Louis Record Collectors Show. American Czech Hall, 4690 Landsdowne at Kingshighway. One of the oldest and best Midwest shows, dealers from all over! SH: 10 am-3:30pm. A: $3. Show info (314) 550-1814 stlrecordshow@gmail.com or visit www.records.thewwbc.net.

Mar 10 **PA, East Petersburg** Pennsylvania Music Expo. 1901 Miller Road, East Petersburg, PA 17520. 2nd Sunday every month. SH: 9am-3pm. A: Free. Free parking! Buy Sell Trade Browse! Albums/Singles, CDs, DVDs/Blu-rays, Books/Memorabilia/Posters, Imports, Test Pressings, Music Hobby Supplies and much more! Keystone Record Collectors, www.recordcollectors.org.

Mar 10 **MA, Burlington** - BOSTON VINYL RECORD SHOW, Hilton Garden Inn, 5 Wheeler Road - 60 dealer tables. A :$4 Early Birds at 9am-10am $10 SH:10am-4pm C: bostonvinylrecordshows.com 860-840-6171 staff@bostonvinylrecordshows.com.

Mar 10 **NY, Massapequa** The LONG ISLAND Music Lover's Faire. American Legion, 66 Veterans Blvd (GPS: 20 Broadway). A: $5. SH: 10am-3pm. C: 973-209-6067. www.showsandexpos.com – Over 60 tables!

Mar 16 **WA, Longview** 7th Annual Longview Record Show. Bowers Building, 1338 Commerce Ave, Longview, WA. 98632. 2pm Early Entry $5.00. 3-7pm. FREE. (360) 751-3333. odditiesevents@gmail.com.

Mar 16 **IL, Orland Park** Record Collectors Show at the Quality Inn of Orland Park, 8800 W. 159th St., A: $3, SH: 9am-3pm. Early Bird $10 at 8am T: 8ft. $45. Since 1986 with 40 table capacity. C: Larry O'Connell, real-record-shows@sbcglobal.net, 773-585-6254.

Mar 16 **NY, New York** The NEW YORK CITY Record & CD Show. The Watson Hotel, 440 W. 57th Street (Between 9th & 10th Aves.) A: $6. SH: 10AM-4PM. C: 973-209-6067. www.showsandexpos.com.

Mar 17 **CT, New Haven** New Haven Record Riot. YMA Annex, 554 Woodward Avenue, New Haven. Early adm: 8am, $10. A: $3. SH: 10am-4pm. C: 914-948-2674.

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In Memoriam

EARL GIBSON III / CONTRIBUTOR /WIREIMAGE / GETTY IMAGES

James Ingram

NEW YORK (AP) — James Ingram, the Grammy-winning singer who launched multiple hits on the R&B and pop charts and earned two Oscar nominations for his songwriting, has died on January 29. He was 66.

Ingram was born February 16, 1952 in Akron, Ohio. He appeared on Quincy Jones' 1981 album, *The Dude*, which earned him three Grammy nominations and one win for best R&B male vocal performance for "One Hundred Ways."

In 1983 Ingram released his debut album, *It's Your Night*, which included the hit "Yah Mo Be There." The song, which featured Michael McDonald, became a Top 20 hit on the Billboard pop charts and won the Grammy for best R&B performance by a duo or group with vocal.

Ingram also reached the top of the pop charts twice with the songs "I Don't Have the Heart" and "Baby, Come to Me," a duet with Patti Austin. "Somewhere Out There," Ingram's collaboration with Linda Ronstadt from the 1986 film *An American Tail*, reached No. 2 on the pop charts.

Ingram was also a talented songwriter: Alongside Jones, he co-wrote Michael Jackson's "P.Y.T. (Pretty Young Thing)," earning him a Grammy nomination for best R&B song. Ingram scored Oscar nominations for best original song with "The Day I Fall In Love" from *Beethoven's 2nd* and "Look What Love Has Done" from *Junior*. Both tracks also competed for best original song at the Golden Globes.

Norman Gimbel

JONATHAN LEIBSON / CONTRIBUTOR / GETTY IMAGES

LOS ANGELES (AP) — The man who co-wrote "Killing Me Softly With His Song" for Roberta Flack and "I Got A Name" for Jim Croce has died. The Hollywood Reporter reports Norman Gimbel died December 19 at his home in Montecito, California, according to his son. Gimbel was 91.

Gimbel and songwriting partner Charles Fox won the 1973 Song of the Year Grammy for "Killing Me Softly." Gimbel and songwriter David Shire won the Best Original Song Oscar for writing "It Goes Like It Goes" from *Norma Rae*. Gimbel also wrote the English lyrics to "The Girl from Ipanema" and "So Nice (Summer Samba)."

As if that wasn't enough, Gimbel and Fox also wrote the theme songs for *Happy Days* and *Laverne and Shirley*. Their names are on the record that's on the jukebox during the opening credits of *Happy Days*.

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Honey Lantree

LONDON (AP) — One of the few female drummers in the early days of rock and roll has died. Britain's Guardian newspaper reports Honey Lantree (shown above, center) of The Honeycombs died December 23 at the age of 75. Details were not given.

The Honeycombs hit the top five in 1964 with "Have I The Right." Lantree trained to be a hairdresser but discovered she had a natural talent to be a drummer. Her brother, John, played bass in The Honeycombs. The band had a few other minor hits, including with Lantree singing. She dropped out of the band in the late 1960s, got married and raised two sons. She played in a revival of The Honeycombs in the 1980s.

Michel Legrand

PARIS (AP) — Oscar-winning composer and pianist Michel Legrand, whose hits included the score for the '60s romance *The Umbrellas of Cherbourg* and the song "The Windmills of Your Mind" and who worked with some of biggest singers of the 20th century, has died at age 86.

Legrand won three Academy Awards, five Grammys and two top awards at the Cannes Film Festival among other honors, according to his official website. He worked with famed lyricists in Hollywood and on Broadway—including Alan and Marilyn Bergman and Sheldon Harnick—as well as with French New Wave directors.

"The Windmills of Your Mind" won him his first Oscar, as the theme song for 1968's *The Thomas Crown Affair*, sung by Noel Harrison. The song was later recorded by Dusty Springfield and many others. His songs marked some of the most memorable musical moments in French cinema, including 1964's *The Umbrellas of Cherbourg* with Catherine Deneuve and *The Young Ladies of Rochefort*.

Over a six-decade career he worked with performers ranging from Frank Sinatra to Aretha Franklin and Sting, and played an outsized role on the French musical scene. He continued touring into his 80s, last performing a month ago at the Paris Philharmonic, and was scheduled to give his next concert in February.

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REVIEWS

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HEART
LIVE IN ATLANTIC CITY
earMUSIC (CD, LP)
★★★

With Heart still on hiatus, and Ann and Nancy Wilson each currently playing in their own touring outfits, the band's fans will have to content themselves with this blast from the past; the official release of a concert that originally aired on VH1 Decades Rock Live in 2006.

The album could easily be subtitled "The Best of Classic Heart," as the setlist is largely drawn from the group's breakthrough period of 1975 to 1980: "Magic Man," "Crazy On You," "Dog & Butterfly," "Bébé le Strange" (perhaps tellingly, there's only one Heart song from this century; "Lost Angel," from 2004's *Jupiter's Darling*). There's also a nod to one of their favorite groups, Led Zeppelin. Heart's take on "Rock and Roll" was always a highlight of their live shows, and this performance also includes an equally strong version of "Misty Mountain Hop" (from Zeppelin's fourth album).

They're also joined by numerous special guests. Dave Navarro joins in on four songs (additional guitars are always welcome), and, as a vocalist, Gretchen Wilson holds her own against Ann Wilson's powerful vocals with ease. Carrie Underwood and Rufus Wainwright are less obvious choices (though the performances are still good). Members of Alice in Chains also drop in, one of their first performances after singer Layne Staley's death in April 2002.

Does Heart need all these guest stars? No; they do just fine without the extra support, thank you very much. But it's still enjoyable hearing how much fun they all seem to be having. And it all wraps up with—what else?—"Barracuda," giving the show a slam-bang finish.

The concert is also being released on DVD.

–Gillian G. Gaar

PAUL WELLER
OTHER ASPECTS: LIVE AT THE ROYAL FESTIVAL HALL
Parlophone/Warner Bros. Records (2-CD+DVD/3-LP+DVD)
★★★★★

This recording documents the second of two special shows that Paul Weller performed at London's Royal Festival Hall in October 2018. At the Royal Festival Hall shows, Weller and his excellent band were backed by the London Metropolitan Orchestra led by conductor/arranger Hannah Peel. The set ran the gamut from material dating back to Weller's days with The Jam right up to 2018's *True Meanings* album. The orchestral environment really puts the lyrics to Weller's songs at the forefront, highlighting his considerable talent as a wordsmith over the last four decades.

The radical reworking of several songs from The Jam and The Style Council are among the many highlights. In particular, the revamped version of The Jam's "Private Hell" is jaw-dropping, quite powerful and genuinely thrilling. The orchestra adds so much to it, and makes the 40-year-old song, which was on The Jam's 1979 album *Setting Sons*, sound fresh and new. The Jam's moving "Tales From The Riverbank" and jaunty "Boy About Town" also are well served by the addition of the orchestra. In addition, The Style Council's smooth "Have You Ever Had It Blue" and majestic "A Man of Great Promise" receive fantastic treatments.

Of Weller's solo tracks on the album, "Books," from *True Meanings*, is a standout. For the song, Weller was joined by the British singer-songwriter Lucy Rose and three musicians, Sheema Mukherjee (sitar), Kamalbir Nandra (tanpura) and Tofail Ahmed (Indian violin). It is fantastic. Other highlights include: "One Bright Star," on which the orchestra's horns play a major role; a nuanced "The Soul Searchers," which features a great vocal from Weller; the gentle "Country"; the soulful "Strange Museum" to which the strings add a good bit of color; an excellent "Amongst Butterflies," which is greatly enhanced by the orchestra; the truly beautiful "Gravity" that is made richer by the addition of the strings; "Movin On," which features a terrific vocal by Weller; "White Horses" on which the orchestra truly shines; and a genuinely outstanding "You Do Something To Me," which is easily the best-ever recording of the song.

It's quite impressive that Weller, now in his 42nd year as a recording artist, has produced one of his best works yet with this recording. He deserves credit for not resting on his laurels and being quite unafraid to innovate and change. This work has something for fans of every era of Weller's heralded career.

–John Curley

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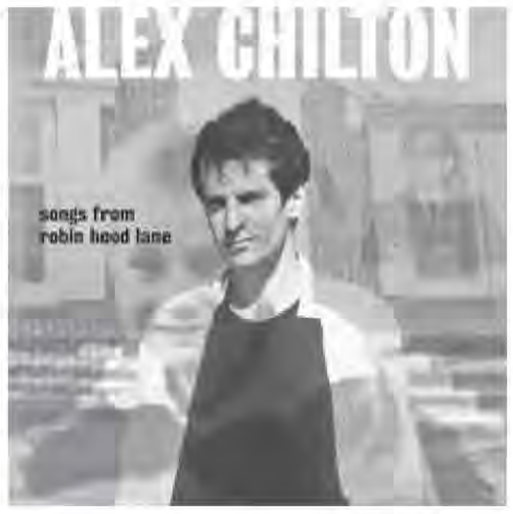


ALEX CHILTON
SONGS FROM ROBIN HOOD LANE
Bar/None (CD)
★★

FROM MEMPHIS TO NEW ORLEANS
Bar/None (CD)
★★

Some might say that Alex Chilton peaked early. His success fronting The Box Tops as a teen will have him forever associated with great Memphis-infused classics like "The Letter" and "Soul Deep." From there his musical journey became a bit uneven and his best known post-Box Tops output would be associated with the band Big Star. That work, while not as commercially viable was often a darling of the critical world. That praise largely established the legend that he would ultimately become.

When he died unexpectedly in 2010 at the age of 59, Chilton was on the verge of a comeback. Scheduled to perform with a reunited Big Star at SXSW, Chilton was in position to be discovered by a whole new demographic. That SXSW festival was marked by reunions, Van Halen's appearance being maybe the most prominent. Chilton wouldn't be able to draft on any of those moments. Instead, his scheduled Big Star performance became an all-star tribute to Chilton. This took away the opportunity for a new audience to truly understand what the fuss was really all about. The focus on stage moved from his music and more to the prominent indie rock names who appeared to pay tribute.

Almost 10 years later the mystique of Alex gets another boost with two albums of previously unreleased material. The first, *Songs From Robin Hood Lane* assembles four previously unreleased performances with rare tracks and recordings long out of print. The collection mines the Great American Songbook and offers a perspective on Chilton that even loyal fans might not have. He grew up on Robin Hood Lane in Memphis, the son a musical family. There, after the unexpected death of his older brother, he dealt with his grief by immersing himself in the vocal-driven part of the Chet Baker catalog. This is where he found a style and type of delivery that would help shape some of his later work, and that informs his performance on these 12 tracks.

The *Robin Lane* set is lazy, relaxed and loungey. The opener, a cover of Gerry and the Pacemakers' "Don't Let the Sun Catch You Crying" may be its best. The balance is professional and polite. That however isn't necessarily what one looks for from Alex Chilton. In turn, the listening experience feels a bit disjointed.

This release is complemented with another retrospective, *From Memphis To New Orleans*. This period finds Chilton having quit drinking, Memphis and music altogether. The creativity found in this collection is fueled by the experiences he had during this relocation to New Orleans where he occupied his days working as a dishwasher, a janitor and a tree trimmer. When that adventure came to its predictable end, he returned to music and fully mined those experiences. The result is these 15 tracks. Here he is accompanied by a super-tight outfit that sounds straight out of the Stax studios. The horns on songs like "Guantanamerika" and "Make a Little Love" are brassy and bright, punching their way through driving guitars. There's a lot of energy. That seems to vaporize, however, when Chilton's spoken word singing style makes its debut. The music thereafter just kind of loses its balance. Where it does seem to work, on songs like "Thing For You" he sounds more like a poor man's Freedy Johnston, never really taking full control of the material. Given the circumstances surrounding this period one can only wonder if these recordings served more as an exercise that helped Chilton get back to his fighting weight than a collection of songs that he intended for us to really consider in this context.

Alex Chilton's most prolific period may have been the mid '80s to the mid '90s, and these collections are a unique snapshot into that period. But his legacy is tied to his unique brand of rock'n'roll and to the voice he lent it. Like the great masters that voice would evolve and grow over time. That is a journey worth digging into. Unfortunately, these two records don't favorably augment that as much as they should. Instead, they only add confusion to a career that often lacked order.

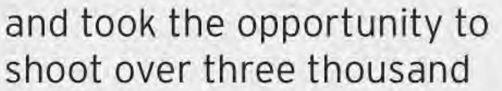
– Ray Chelstowski

CHOCOLATE WATCHBAND
THIS IS MY VOICE
Dirty Water Records (CD)
★★★★

Exemplars of 1960s psychedelic garage rock, California's Chocolate Watchband nonethe-

QUICK PICKS

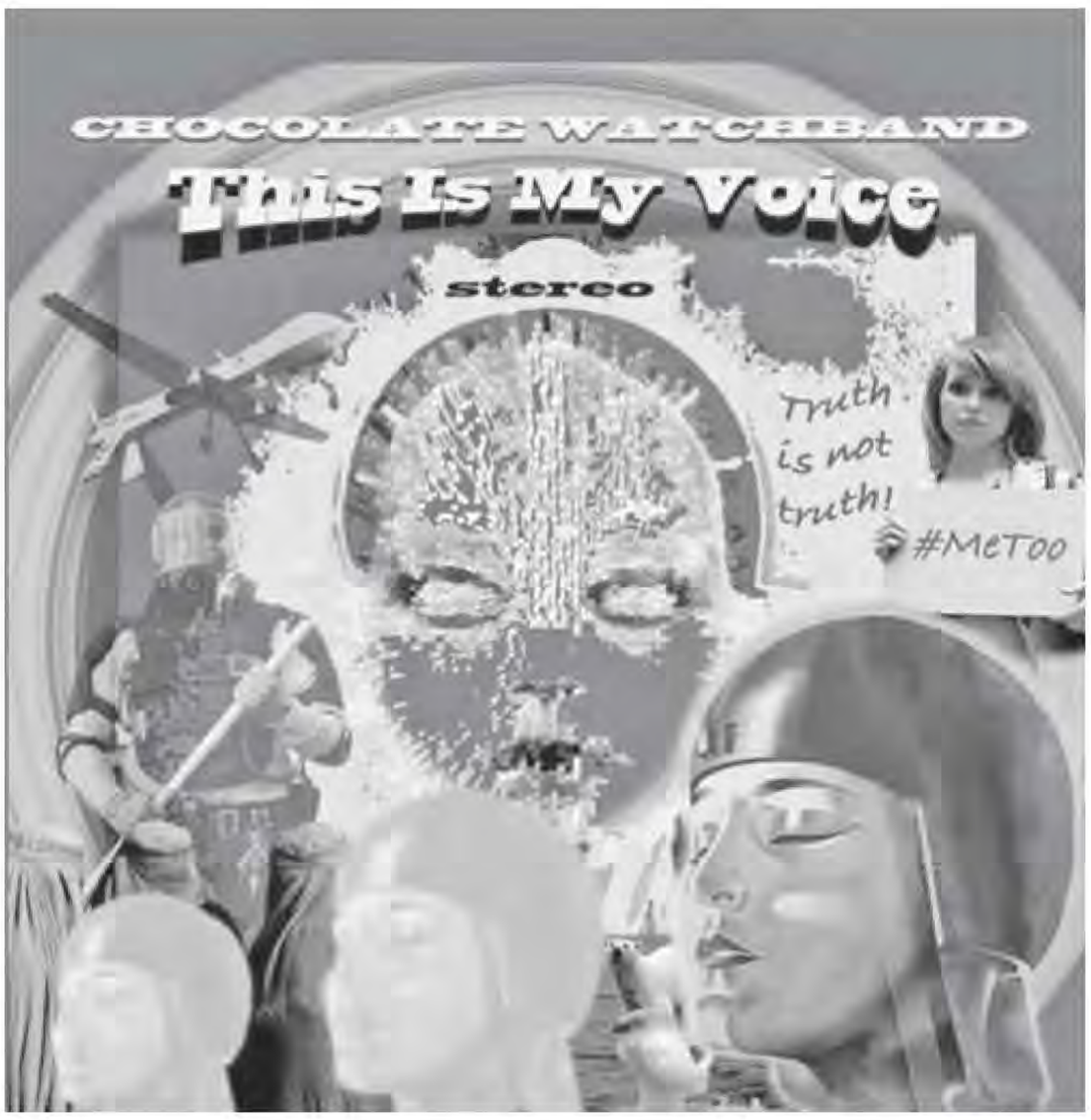
BY GILLIAN G. GAAR



LARRY MARION
THE LOST BEATLES PHOTOGRAPHS/ THE LOST ROLLING STONES PHOTOGRAPHS
Dey St. (Hardback)
Genre: Rock Photography
These books draw on the archives of Bob Bonis, who served as tour manager for both The Beatles and The Rolling Stones on their U.S. tours from 1964 to 1966 – and took the opportunity to shoot over three thousand photos of the bands during that time (most photos are previously unpublished). It's clear his subjects liked Bonis; there are a lot of direct smiles to the camera. And the off-stage shots give these books a greater intimacy, presenting a real behind-the-scenes look at these historic tours. Photos are also available for purchase at NFA Gallery.

ERIC LERNER
MATTERS OF VITAL INTEREST
Da Capo Press (Hardback)
Genre: Memoir
An occasional screenwriter (*Kiss the Sky, Bird on a Wire*), Lerner shares details of his decades-long friendship with Leonard Cohen. If you've wondered what life is like in a Buddhist retreat, or what Cohen was likely to get up on a boys-night-out (good wine is likely involved), this is the book for you. Becomes more poignant as the aging friends cope with the physical decline of old age.

WAYNE KRAMER
THE HARD STUFF
Da Capo Press (Hardback)
Genre: Memoir
As a founding member of the MC5, Kramer's place in rock history is assured. But there's much more to his story, as his book reveals. Kramer pulls no punches as he frankly talks about his substance abuse issues and his time in prison. But he's nothing if not a survivor, and this is ultimately a story of triumph, as Kramer overcomes his demons, finds contentment, and still wields a mean guitar.



less suffered greatly at the hands of the band's label and (to a lesser extent) producer. Over the course of the group's three albums of that era, not once did the members find themselves free to make an album that honestly reflected the band's sound. In fact, many of the tunes on their records were written and performed completely without the group's involvement. Further complicating matters, some of the "fake" Watchband tracks—like "Expo 2000" from the band's 1967 debut album *No Way Out*—are excellent.

The band's best lineup didn't even stay together through the 1960s; frustrated with the machinations of the label, lead singer Dave Aguilar exited early. But the band's legacy has nonetheless endured, thanks to the quality of much of the music, songs that at their best captured the zeitgeist of the psychedelic and garage-rock scenes. Even though Aguilar didn't sing on "Let's Talk About Girls," a track memorialized on the Lenny Kaye-compiled Nuggets various artists collection, the band's punky aesthetic still managed to shine through.

The band's reputation and back story kept interest alive, though, and by 1999 the band—with many key members—was back in action. In 2012 the group released *Revolutions Reinvented*, a good-sounding collection of re-recordings of old Watchband classics. (That record was repackaged in 2015 as *I'm Not Like Everybody Else*.)

Moving away from recycling and toward proving that the band still has plenty to offer in terms of new material, *This is My Voice* features seven originals alongside covers of Frank Zappa, Bob Dylan, The Seeds (whose keyboardist Daryl Hooper guests on two songs) and The Music Machine. Mostly from the pen of Aguilar, the new tunes fit right in alongside the covers; the band's snarling, musically muscular attack is every bit as potent now as it was on the band's ill-fated first go-around.

–Bill Kopp

GARY CLARK JR.
THIS LAND
Warner Bros. Records
(CD, 2-LP)
★★★★

The fifth album by the Austin, Texas native kicks off with the blast of the searing title track, which was the album's lead single. The song looks at racism in America. It refers to "Trump country" and contains the lyrics "Go back where you come from / We don't want your kind." It's an anthem of defiance and a critique of narrow-minded bigots that also includes some terrific blues guitar during the instrumental break.

Clark's fantastic signature guitar work is featured prominently on the album. The slow, bluesy "I Got My Eyes On You (Locked & Loaded)" and the blues rocker "I Walk Alone" both take full advantage of Clark's six-string prowess. The guitar break at the end of "Feelin' Like a Million" is fantastic and the guitar work in the heavy "Gotta Get Into Something" is outstanding.

The blues rocker "Feed The Babies" features a soulful vocal by Clark and is enhanced by the horns. The standout "Pearl Cadillac" contains a good vocal from Clark and features synthesizer in addition to Clark's rip-roaring guitar. The catchy "When I'm Gone" builds up from a spare start into something of a pop tune. "Low Down Rolling Stone" contains some positively searing blues guitar.

The brief, countrified rocker "The Governor" is a throwback that stands apart from the rest of the album's tracks. "Don't Wait Til Tomorrow" is a mellow tune for the most part that picks up pace and gets heavier in the midsection. "Dirty Dishes Blues" features some nice blues guitar at the start before Clark's vocal comes in.

The album is a valuable addition to Clark's catalog. And the material should work quite well in Clark's live show.

–John Curley

GOOD OLD BOYS
LIVE: DRINK UP & GO HOME
Rock Beat (2-CD Set)
★★★★★

Bluegrass being important to Jerry Garcia's musical soul, he did a few grass projects apart from Grateful Dead—for example, Old & In The Way and informal sessions with David Grisman. Then there was Good Old Boys including mandolin maestro Frank Wakefield, bassist Pat Campbell and, from New Riders of The Purple Sage, David Nelson on guitar. Garcia produced their delightful LP *Pistol Packin' Mama* for the Dead's label Round (not to be confused with Rounder). Between its recording and its release, the quintet played two all-acoustic nights at Margarita's Cantina in Santa Cruz, CA. Here are 24 songs from those 1975 evenings, with Garcia filling in on banjo and Brantley Kearns on fiddle.

We hear why bluegrass has been called folk music in overdrive as the boys pick their way through bygone country classics like "Here To Get My Baby Out of Jail," "White House Blues" and "T For Texas." The high, quavering harmonies of early bluegrass end the title track, which Garcia later recorded with Grisman. "Dim Lights" had already been covered by New Riders.

Garcia tells the legend of the blessing of Wakefield's hands as a child. Then comes one of Frank's near-classical compositions, all of which he's titled "Jesus Loves His Mandolin Player." Amid the quintet's instrumental solos, the five-minute finale "Orange Blossom Special" gives a glimpse of Franklin Delano Roosevelt Wakefield's humor. With generally good audio, these discs offer bluegrass the way its founder and patriarch Bill Monroe heard it.

–Bruce Sylvester

BOBBIE GENTRY
THE GIRL FROM CHICKASAW COUNTY - THE COMPLETE CAPITOL MASTERS BOX SET

Capitol Nashville (8-CD Box Set)

★★★★★

Only those who don't rely on band shirts for music can find semi-obscure artists like Bobbie Gentry—the Chickasaw, Mississippi native who uncrowned The Beatles' *Sgt. Pepper's Lonely Hearts Club Band* from the Billboard album chart in 1967. It was her storytelling and smoky vocals that first mesmerized listeners with the single "Ode to Billie Joe" more than 50 years ago.

UMe compiled the 8-CD box set *The Girl From Chickasaw County – The Complete Capitol Masters* with Gentry's seven studio LPs that have been remastered, a lost jazz album and a disc containing live performances from her BBC TV series.

Producer, engineer, and Gentry's archivist Andrew Batt put the box set together and even wrote the sleeve notes. He told an interviewer that the compiled records are sure to captivate a new generation of listeners and fans.

Among the tracks is the country-pop shaker "Mississippi Delta," Gentry's classic duet with Glen Campbell "Mornin' Glory," the ballad "Refractions," and the soulful "Son of a Preacher Man" and "Fancy."

There are more than 75 unreleased recordings, demos and outtakes, including "The Seventh Son," "Conspiracy of Homer Jones," the Spanish track "I'll Never Fall in Love Again" and "Spinning Wheel." The box, featuring commissioned cover art by David Downton, also contains an 84-page book with rare photos, eight postcards and a copy of Gentry's original handwritten lyrics of "Ode to Billie Joe."

Gentry was a trailblazer who set the standards high for the female artists after her. The compilation is not another thing to spark the question: "What happened to Bobbie Gentry?" but praise for the narrative lyrics, vocals and melodies she created for all to hear. She is more than the hit single "Ode to Billie Joe," and the eight CDs prove how natural her voice adjusted to country, jazz, pop, rock and blues. The box set is an emphasis on the singer-songwriter and producer who artistically paved the way with Southern glamour for women in the music industry.

–Leticia Lopez

REESE WYNANS
SWEET RELEASE

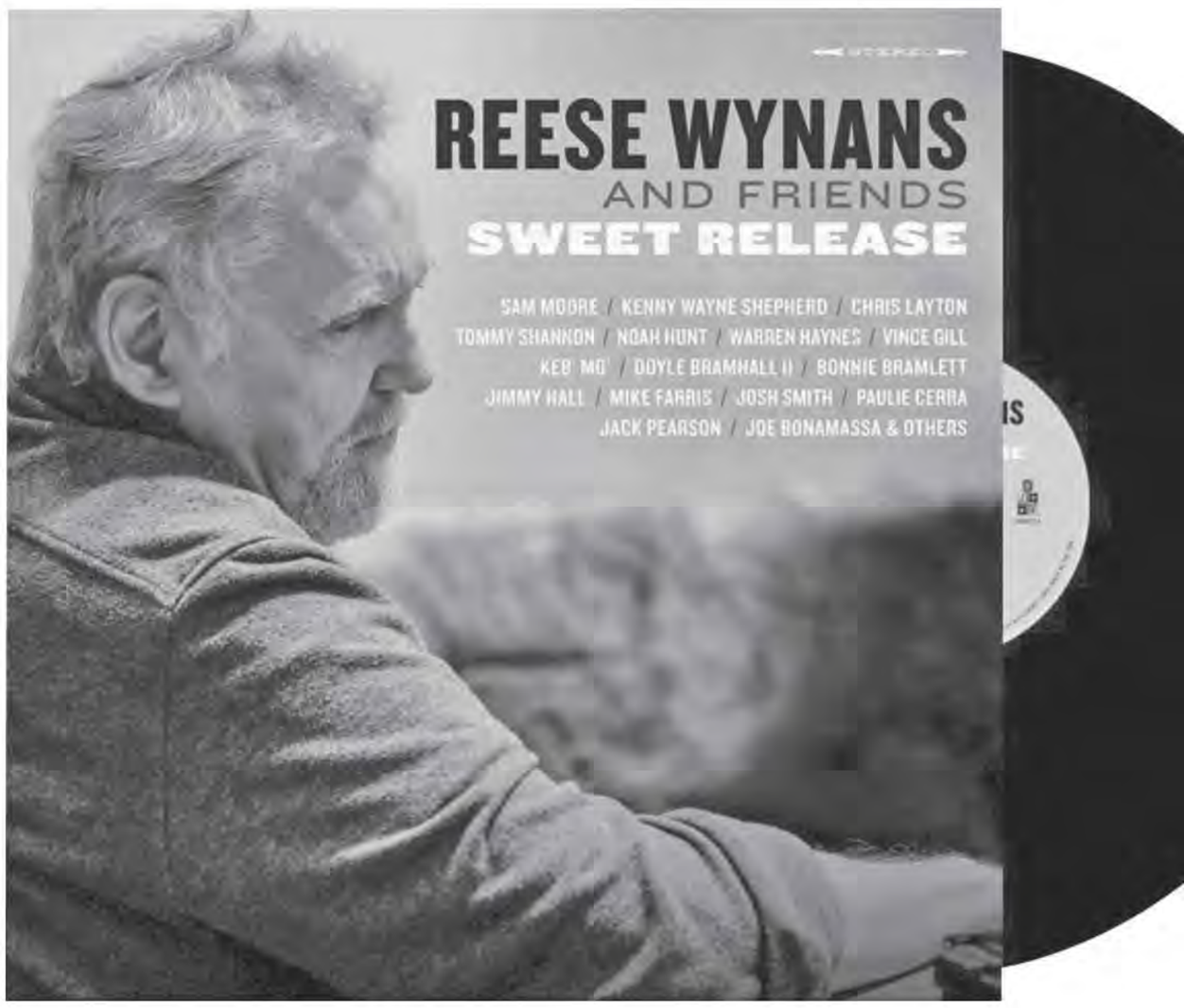
J&R Adventures (CD, LP)

★★★★

Star-studded albums in the blues realm tend to be muddy affairs (no pun intended). They seem to operate under the principle of "more is more," when in fact the most memorable blues has always operated as a lean enterprise. So when I heard that legendary sideman Reese Wynans (Stevie Ray Vaughan, Delbert McClinton, Joe Ely, Los Lonely Boys, Buddy Guy, etc.) was releasing a solo album, my first reaction was pure joy. He is a giant in the space. However, when I later learned that the record squeezed in almost a dozen guest stars (Vince Gill, Doyle Bramhall II, Bonnie Bramlett, Keb' Mo', Warren Haynes, etc.) the feelings became quickly mixed. On the surface it felt like a "standing room only" affair.

Sometimes, more *can* be more. By joining Double Trouble, Reese Wynans transformed the band by allowing Stevie Ray Vaughan to put more focus on fills, runs and accents. Stevie no longer had to back sound into all of the gaps, at least not all alone. Reese provided keyboards that were never intrusive, but complimented the music and often made Texas blues seem a bit more sophisticated. The band had what I like to call "more ride" with Reese on board, and those benefits would later find their way to a wide range of artists, not the least of which has been current boss and *Sweet Release* producer, Joe Bonamassa. So despite my initial reservation, I was truly excited to give this new record a deep listen.

Things got off to a shaky start. The album opens with an overblown version of SRV's "Crossfire". Soul singer Sam Moore holds down vocal duties and always seems to sit well behind the beat.



This distracts from all of the otherwise impressive work going on, largely from guitarist Kenny Wayne Shepherd. Also, seeing/hearing Chris "The Whipper Layton" and Tommy Shannon throughout added an amount of glimmer to the whole experience that can't be ignored. It just didn't all gel.

From here on the real record begins and Reese Wynans has the opportunity to bring his keys forward and let them lead the musical conversation. That they do amazingly well.

What is most enjoyable about the record is how Bonamassa makes Reese the focus in moments that you expect to hear a guitar part. This is most evident on "Say What!" and "Riviera Paradise," two SRV songs that fans have memorized by rote, note for note. When Reese unexpectedly appears instead of Stevie the result is extraordinary. He flames through the moment, blistering the track with soul and emotion. It's ironic because his style of play on the Hammond B3 here is most reminiscent of Gregg Allman. It's big, bold, brash and bright. Ironic as well because Gregg was someone who Reese competed with for the lead keyboard role in the Allmans. In the end, Duane thought that having two guitars, two drums and two keys would be "two much." The rest is history. This put Reese on the road, developing some of the finest musical chops in the game. Reese pays homage to that Florida moment with the southern rocker "Take The Time"—a song that Warren Haynes masterfully steers directly through Jacksonville.

In addition to the songs that are associated with Stevie Ray Vaughan are tracks like the brilliant Otis Rush cover "You're Killing My Love" with DBII. There's also a version of Tampa Red's "I Got a Right To Be Blue." Here the record pursues a musical journey that reminds me quite a bit of the late Danny Gatton's record *Cruisin' Deuces*. Reese touches upon all of the critical rock, blues, jump and swing sounds that clearly influenced his approach to music. In that sense this review feels a bit like an autobiography told through the voice piece of music.

In the end, what might have lifted this record to greater heights would have been a more consistent ensemble. Through that orientation a listener can better reflect on the performances and enjoy the record as a singular exercise, output, instead of a tribute album. Yes, Reese is the perfect gentleman. He extends all of the proper courtesies that are owed to the people he has supported through the years and to the fellow sidemen he has stood with. But at this stage in the game, Reese Wynans has earned the right to put out something different. In an indirect way I am reminded of the late Don Grolnick whose talents at keys supported so many southern Californian rockers in the 1970s, '80s and '90s. His solo output was anchored to jazz and as you let the music unfold you could hear how that sensibility influenced rock recordings. This gets real close to being that. I just hope that Reese has another "at bat" where he can take it to where things really belong. Then and there, Reese will really show all of us what these cats on the record have only seen in sound checks and open jams. And that? That will *really* be a "Sweet Release"!

–Ray Chelstowski

SANTANA
IN SEARCH OF MONA LISA
Concord (CD)
★★★★

Leave it to the Shaman himself, Carlos Santana, to commune with Leonardo da Vinci's 16th Century painting on his first trip to the Louvre in Paris where it hangs on the wall. Ever the mystic, the guitarist was so inspired by his visit, he got together with producer/keyboardist Narada Michael Walden and legendary jazz bassist Ron Carter for this delicious three-song EP.

"Do You Remember Me" is 9:50 of gorgeousness wrapped up in a percolating brew of Cindy Blackman Santana's drums plus vocals (Andy Vargas and Ray Greene), congas, timbales and the various percussive effects that this maestro has built his unmatched career upon. It flows so smooth and when his signature clarion call of guitar chimes in like ringing a bell, it's an aural rush.

The title tune is spurred by a Bo Diddley beat, captured on a first studio take, and it would be an understatement to say the electric Santana solo takes flight and soars. "Lovers From Another Time" is a sweeping symphonic love letter to that mysterious smile.

Is there another '60s rock star who has maintained such a high level of excellence for half a century? I think not.

–Mike Greenblatt

QUICK PICKS

BY MIKE GREENBLATT

COLIN JAMES
MILES TO GO
Stony Plain (CD)
Genre: Blues
Canadian Colin James rips through Muddy Waters, Blind Willie Johnson, Big Boy Crudup, Blind Lemon Jefferson, Howlin' Wolf and his own soulful originals with his hot touring band (plus horns!), soulful voice and stinging guitar.

VARIOUS ARTISTS
IT'S A MAN DOWN THERE: WAITING FOR BETTER TIMES
Koko Mojo (CD)
Genre: Oldies
The Allman Brothers Band classic "One Way Out" was first a hit by G.L. Crockett in '65 as "It's A Man Down There." It's here with such far away and long ago gems by forgotten artists Harmon "Hump" Jones, Pig Meat Peterson, Big Daddy, Pinocchio James and 24 others that are bound to make you smile, twitch and groove.

ANTHONY GERACI
WHY DID YOU HAVE TO GO
Shining Stone Records (CD)
Genre: Blues
If you buy but one blues album this year, you couldn't go wrong with this one. Keyboardist/composer/producer Geraci has assembled an all-star cast of singers and players to flesh out his 13 originals in all kinds of different styles from jump-blues, jazz and shuffles to ballads, honky-tonk rockers and novelties.

PETER HOLSAPPLE
GAME DAY
Omnivore Recordings (CD)
Genre: Americana
For his first solo album in 21 years, North Carolina singer-songwriter Peter Holsapple has written and produced 13 personal and deliciously weird odes to freedom, including the instant classics "I Got High With You" and "She Handed Him A Pencil."

DEAN OWENS
SOUTHERN WIND
At The Helm Records (CD)
Genre: Scottish Americana
Scotland's Dean Owens puts his Celtic spin on Americana with "Elvis Was My Brother," "When the Whiskey's Not Enough" and other poignant heartland dramas from a perpetual outsider, recorded in Nashville and helped out by Will Kimbrough of Emmylou's band.

BY LEE ZIMMERMAN

Jess Klein has built a solid reputation as a singer and songwriter of considerable merit, but with her new album, *Back to My Green*, she digs even deeper into her untethered emotions, creating a song cycle that deals with distance, loneliness, a general disconnect and the need to find a fit with our natural environs. It's both tender and tenacious, encompassing a solid expanse of folk, blues, ballads and melodies that convey a sense of yearning and devotion. (It's worth noting that Klein is devoting a portion of the proceeds to the Environmental Defense Fund.) Klein has stated that the impetus for the album was her return to North Carolina after living in Austin for eight years, but the issues she embraces strike a universal chord, given society's fractured priorities which are often at odds with the determination and desires of the people that inhabit the planet. Klein's ringing delivery and emotional input underscore the intent and make this an album a mantra for all those who share similar dreams and desires.

A tribute to country superstar Bobbie Gentry by the eerie art ensemble **Mercury Rev** may seem like an incongruous combination. The band may have been out to break some boundaries with their recasting of one of Gentry's seminal albums, and indeed, this unlikely homage, titled *Bobbie Gentry's Delta Sweete Revisited*, succeeds in draping her music in an elusive haze that transcends the original down-home designs. Yet however strange it may seem on the surface, it's a fascinating foray regardless. Mercury Rev supply the arrangements and the ambiance, but it's a stunning lineup of vocalists – Lucinda Williams, Beth Orton, Norah Jones, Margo Price and Vashti Bunyan, among them – that are left to put their imprint on each offering. Regardless, despite the disparate lineup, the sound maintains a consistent cool, as befits Gentry's sensual and seductive allure. And yes, her most notable hit, "Ode to Billie Joe," originally a stand-alone song, is included as well, all the better to incorporate an attempt at a familiarity factor.

Fans and critics could argue successfully that Australia's Go-Betweens were one of the best bands of the 1980s. Sadly, that success didn't translate into mainstream success, despite the fact that two of the band's two lingering principals, **Robert Forster** and Grant McLennan maintained prolific solo careers and had opportunity to regroup a few years before the latter's untimely passing in 2006. Fortunately Forster is still releasing records worthy of his former band, and while *Inferno* is only his first album in four years, it's clear he still maintains their same high standard. Forster has a knack for writing songs that pop the first time out, complete with buoyant melodies, rich and robust arrangements and an effusive embrace that makes it all but impossible not to take notice. It's the sort of thing that once defined the most prominent pop of the radio-ready variety. LIttle wonder then that *Inferno* creates the same indelible impression that brings The Go-Betweens' best work to mind, thanks to its astute combination of smarts, savvy and skill.

Jess Klein, *Back to My Green*

Mercury Rev, *Bobbie Gentry's Delta Sweete Revisited*

Robert Forster, *Inferno*

Jason Ringenberg, *Stand Tall*

Melody Guy, *Dry the Rivers*

Pierce Pettis, *Father's Son*

Jason Ringenberg's reputation as a relentless roots rocker began at the helm of Jason and the Scorchers but with the band's break-up it began to suffer as Ringenberg turned his attention to making music for the younger set. Happily then, *Stand Tall* finds him reclaiming his assertive stance and hopefully regaining his credibility as a genuine Americana architect. Ringenberg's trademark twang is still predominant throughout, an obvious indication of his affection for the classic country traditions that drove him early on. Yet, there are also hints of tongue planted firmly in cheek, a hallmark of his solo sojourns ever since his split with the Scorchers. Then again, anyone who name checks John the Baptist, the Ramones and conservationist John Muir within a single set of songs certainly deserves credit for imagination as well as versatility. Ringenberg also returns to the Dylan songbook for a lilting cover of "Farewell, Angelina," a distinctive remainder of the Scorchers' rise to prominence through their signature take on Bob the Bard's "Absolutely Sweet Marie."

It's only natural that folks will attempt to put their tags on **Melody Guy**. *Dry the Rivers* offers a blend of roughshod country and searing, soulful assertiveness that gives her a singular sound. While it may cross into other realms, it sets her apart all on her own. Guy shines through these original songs, and along with her emphatic vocals, that's where her superior skills lie, She's certainly not the first artist to explore the tangled threads that tenuously bind most relationships, but tracks like as "Carve Another Notch," "Strong" and "Tangible Love" do so with an unflinching honesty that's rare as far as most of today's music is concerned. Producer Michael Webb, a current member of Poco, adds an array of instrumental embellishments as part of the muscular arrangements, giving emphasis to Guy's potent posture and positioning. These songs are clearly driven by her own troubles and turmoil, but when she declares "I Am the Queen," it's not stated with belligerence or bluster, but rather an an inherent honest truth.

Originally part of the so-called "Fast Folk" movement that marked the revival of the alt/indie roots revival sound in the '70s and '80s, **Pierce Pettis** has been making creative and coherent records ever since, elevating him to the top tier of today's most respected singer-songwriter types. His name isn't necessarily well known among the masses, but those in the know will attest to his prowess and proficiency. Pettis has been absent for awhile – nearly a decade in fact – but on his new album, *Father's Son*, he returns with a poignant and power set of songs that reflect the complicated emotions that hover between parents and their children and extend through succeeding generations as well. Pettis sings with a combination of weathered resignation and steadfast determination, occasionally painful but always precise. His song about a much remembered Holocaust survivor, "Mr.Zeidman," is especially poignant, further proof that Pettis has the ability to stir emotion and sow sentiments that are well worth further examination. What a wonderful work indeed.

Focus in on Purple Image

Rare early '70s Cleveland heavy funk-rock LP gets an authorized reissue. **BY BILL KOPP**

The late 1960s and early 1970s provided inspiration for young musicians around the globe. In the wake of the success of bands like The Beatles and Rolling Stones—and literally hundreds of others—the idea that one could make one's own original music and bring it to a receptive audience took hold nearly worldwide. But perhaps nowhere was that feeling as strong or as fully realized as it would be in cities and towns throughout the United States.

And while many histories of the locally-grown music scenes of that era focus on the garage rock phenomenon largely populated by middle-class white teenage boys, the urge to put together bands and create music transcended class and race. In 1968, a group of African American musicians in Cleveland, Ohio's East 105th Street neighborhood formed a group of their own, eventually to be called Purple Image. The band would go on to release a classic (if little-heard) album, open for Steppenwolf and Aretha Franklin and secure a spot at a huge open-air festival in Ohio.

"We had just come out of an excitement, with the funk rock era," says Warren Adams, singer, pianist and founding member of the group. He vividly recalls being inspired by Sly and the Family Stone "and a lot of other people: Steppenwolf, Jimi Hendrix. (That music) filled my spirit." Married and with two children, at age 24 Adams still made time for music. "I was always involved in music one way or the other," he says. "I sang in gospels, church and community things." He already had it in his head that he wanted to start a band. Then one day, he was approached by Victor Reed, a friend of his older brother. "He said that he had an opportunity for me."

Reed brought with him a song written by a Cleveland television reporter at WKYC, Bill Jacocks. Because Jacocks had been told by his boss at the NBC affiliate that on-air talent was prohibited from using their real names on projects outside of work, Jacocks used a pseudonym, Robert Craig. Reed had a cassette tape of Jacocks demoing his song, "Marching to a Different Drummer." He wanted to play it for Adams and get his thoughts on the tune.

Adams chuckles at the memory of first hearing the tape. "That wasn't quite what I had in mind insofar as where my groove was going," he says. Jacocks's spare, almost spoken-word reading of his original tune was miles away from funk and rock. "There was no melodic line to it when we got it," Adams says. "It was pretty much a poem." (A decade later, Jacocks—now using his real name—released a smooth, disco-flavored single, "You Are the One" b/w "Fickle Finger.")

"It's interesting when you want to give somebody an idea, and you're hoping on that idea," Adams observes. "But the idea is not really saying what you want it to say at the time of its development." Still, Adams found that the song's lyrical ideas touched a nerve. "I was a rebel during that time," he says. "I was involved in all of the marches and everything else that could possibly be going on for society, and I had to, let's say, march to a different drummer. That's pretty much what we were all doing: We were marching to that different drummer as a community, and as a nation." So his interest in the song grew.

Adams mentioned the song to a friend and occasional musical collaborator, James Spears. Based just on hearing the title and some of the words, Spears responded that he'd like to hear Jimi Hendrix play such a song. "It was a joke at the time," Adams admits, "but then those little brain cells started working, and I thought, 'Well, if he could do it, why shouldn't I try to do it?' And that's what I did." Working with Spears, Adams began to develop a melody for Jacocks' work.

Adams worked up the courage to ask his mother-in-law (and upstairs neighbor) if he could borrow the family's spinet piano. "I got together with a bunch of guys, and we moved the piano down to our apartment," he recalls. "And when I put it up against the wall and sat down, something started to happen. And that something ended up being 'Marching to a Different Drummer,' musically."

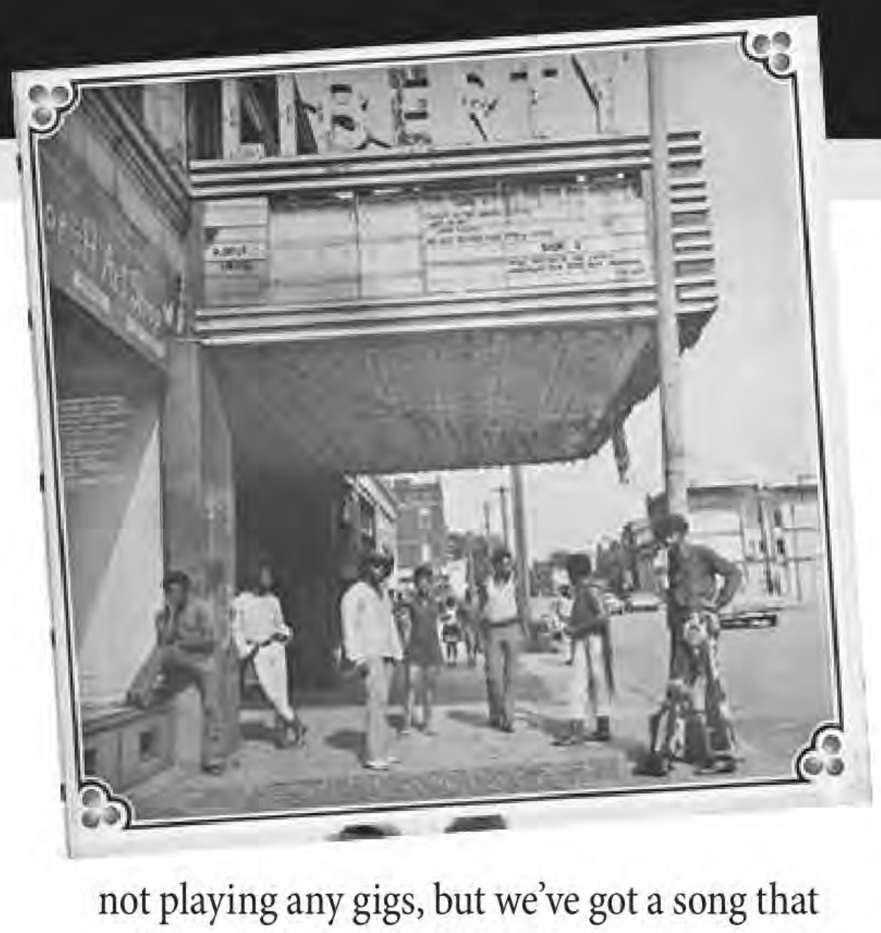
Soon thereafter, Victor Reed brought Jacocks over to meet Adams at his apartment. "The most important question that was thrown at me was, 'Where's the group?'" Adams says. He didn't have a group, and he freely admits that his musical abilities were limited. "I'm a vocalist, but I did play saxophone when I was young," he says. "So I did have some kind of instrumental background."

Adams recruited band members from among family, friends and friends-of-friends in the neighborhood. "My younger brother, William, was a vocalist; he liked to play bongos and stuff...a rhythm guy," Adams says. "He mentioned that we should call our other school chum, Kenny (Roberts), in on this discussion. His vocal abilities were up to par with everybody else. But now we had three male vocalists and nobody to play the song!"

Roberts suggested Frank Smith for the role of lead guitarist. Adams describes Smith—who sings lead on the album's "We Got to Pull Together"—as "a wonderful brother who we went to school with, deep in his ideas about music and in the same frame of thinking insofar as what society was doing at the time."

For the drumming position, Adams wanted Richard Payne, another friend and classmate of his younger brother. "I had to go by Richard's house and talk to his parents about becoming involved, because he was young," says Adams. "Ricky was in 11th grade at the time, and we were talking about recording, talking about all our hopes and dreams. His mother was very warm and cordial to us." Payne's parents eventually consented. "So now we had a drummer, a guitar player and three singers," Adams laughs.

To fulfill the funky and thunderous bottom end of Adams's musical vision, he sought out Del Sartre Moran, a musician he describes as "one of the baddest young bass players I had ever heard." He visited a club where Moran was playing live, and made his pitch. "It must have been strange to him," Adams chuckles. "I told him, 'You can be the bass player. We're



not playing any gigs, but we've got a song that we're going to record." Moran was interested. Though he, too, was underage, his parents eventually signed on to Adams's musical vision and let him participate in the new (and as yet unnamed) group. Vocalist Diane Dunlap and saxophonist Ed Snodgrass were soon added, completing the lineup.

First setting up in Adams's basement, the new group began work. To insulate the sound and avoid annoying the neighbors, Adams says, "I put out an edict that each member bring a mattress. We had eight mattresses on the walls and windows." They worked collaboratively to develop a full arrangement of "Marching to a Different Drummer." "We all had a very similar idea of what the song was saying not only personally, but as far as what society was during that period, the revolution and everything taking place."

Now a name was needed. The group first tried to come up with something based on the number of people, but that went nowhere. "It might be better to be a color," Adams suggested. They ran through a list of colors, and then Adams thought of a particular outfit of his, one he would wear in a (black-and-white) photo of the band featured on the back cover of the group's eventual album. "So we said, 'Well, purple! Purple what? Purple people, even? Nope. But there's an image to those that see us and hear us.' We put the two together and became Purple Image."

Eight mattresses couldn't quiet the roaring, groove-based sound Purple Image was making, so they had to move. The group eventually ended up in an unlikely space. "We rehearsed in a place that was actually a children's daycare center," Adams recalls. "They were renting out an abandoned car dealership that had a great big picture window. We had people walking by, and we didn't know if they could hear us or not. We'd be there until 12:00 or 1:00 at night." They might have gone later, but Adams had made promises to Moran's and Payne's parents that he would encourage them to keep up their school studies.

The group began to develop original songs, too; those tunes—like the stomping heavy funk of "Living in the Ghetto"—expressed the collective perspective of the group members. In fact, those songs would be the creative equal or better of the tune bestowed on them, the one that started it all. After workshopping at the daycare center/car dealership, Purple Image developed enough songs for an album. "The music would just take us where it took us, and without any difficulty," Adams says. "All the songs developed were the true emotions and suggestions from each member of the band. That's how all of our songs were put together; everybody had an emotion, everybody had a thought and everybody had a process. And we gelled that into songs." The band members knew they had something special.

While all of this was happening, Jacocks and Reed got a recording of Purple Image playing "Marching to a Different Drummer" and took it to influential Cleveland radio deejay Billy Bass. Bass was impressed; he started playing the song on his show. "It was just strange enough that people started responding to it," Adams says. "It became the number one single in Cleveland for a whole week."

Soon Jacocks traveled to New York City, where he visited Map City/De-lite Records, a label run by members of Kool & the Gang. Discussions went well, so he returned again, this time with the band in tow. "I remember we were all sitting there: Kool & the Gang, Purple Image, Bill Jacocks and Victor Reed," Adams recalls with a smile. "The next thing we knew, we had a contract signed!"

The band cut the songs for *Purple Image* at Audio Studios back home in Cleveland; Map City released the album in 1970. Though the record features six songs, Adams reveals that 10 were recorded. Asked if those unheard tracks might ever be released, Adams is circumspect. "We'll let fate takes its course," he says. Today original pressings of the record—most of which are marked as promotional copies—change hands for $150 or more. Unauthorized LP and CD reissues appeared in the 21st century, but the new Tidal Waves Music LP re-pressing is the only reissue sanctioned by the band.

As the record was released, Purple Image found itself doing live appearances. "They had us going to Philadelphia, Cincinnati, Chicago," Adams says. "We were doing all those *American Bandstand* type (local) shows that were happening on the East Coast." Onstage, the band cut a striking image, one that helped expand its audience to include new fans, both black and white. "We always had buckskin boots, the flower child look," Adams says. "It's a beautiful look, right? And when we'd come out, we'd fill the room with our rhythm and sound."

In addition to playing big halls and opening for high-profile artists, the band played the Piper Rock Festival in Akron, Ohio in May 1970. The first band to take the stage in the morning, Purple Image played to an audience of about 10,000. Other acts on the bill included Barnyard (an early version of Joe Walsh's Barnstorm), Canned Heat, Kenny Rogers & the First Edition, the Rascals, Alice Cooper and Cold Blood. Heavy rains forced the cancellation of a set by The Byrds.

Yet despite the momentum gained through live appearances, a planned second album didn't materialize. Sessions in Chicago collapsed, owing to disagreements with the producer over how certain things were to be recorded. The resulting tension spelled the end of Purple Image.

Today, several of the eight band members have passed on, but Adams stays in touch with his surviving former bandmates. "We have camaraderie when it comes to many things, even in music," he says. "There's still a sparkle of who we are, and our musical thoughts." And Adams carries many fond memories of the all-too-brief phenomenon of Purple Image. "When I listen to the songs, I can hear and almost tell you how they're moving or where they're standing," he says wistfully. "It was always a very positive, very cohesive energy. We'd start completing each other's sentences. It was almost scary, in a way."

Adams jokes that with the new reissue of his old band's album, he's ready to go onstage and accept his Grammy award. After the laughter subsides, he turns more serious. "No, I'm as comfortable as I've always been, and in love with the world. And I hope everybody can find a way to do the same." To underscore his point, Warren Adams quotes the title of one of his favorite tunes off of 1970's *Purple Image*. "We got to pull together," he says.

Raising His VOICE

FOUNDING MEMBER AND LEAD SINGER OF THE 1960S GROUP THE YOUNGBLOODS, **JESSE COLIN YOUNG**, GETS POLITICAL ONCE AGAIN.

BY MIKE GREENBLATT

It's a voice you can't forget. When Jesse Colin Young, 77, sang the iconic hippie anthem "Get Together" as lead singer for The Youngbloods in 1967, he had no idea the song would take on a life of its own. His was—and is—a smoky, soulful, haunting voice and it can still be heard 52 years later on *Dreamers* (BMG), his incredibly strong and angry new album of protest material ala early Dylan with his touring band of millennials (including bassist/co-producer son Tristan Young). Entertaining, satisfying, surprising what with such big sound complete with electric guitar solos, a great wash of Hammond B-3 and those beautiful oohing and aahing sweet soul backup singers, it is still his words that take center stage.

"This is the most overtly political album I've ever done but it's time for straight talk," he says. "With all the lies floating around out there, I felt these were things I needed to say. The American way of life is under attack today. Read what it says on the Statue Of Liberty! Yet 800,000+ so-called dreamers, children of illegal immigrants, who grew up here and know America as their only country, are at risk of being deported despite having committed no crimes? We need to talk about the dreamers and all the other innocents being persecuted. It still seems so unreal to me. This is a country *built* on dreams. Deport them? What are you crazy? We *need* the dreamers. So when I went to sit down in the mountains to write, it all came out."

Like "Shape Shifters" which he wrote in outrage about Fox News. "Look at them shape shifters/Truth Twisters/They work so hard to confuse/Malicious Whispers/If lies can win, we're bound to lose." "Hey," he reminds us, "I grew up with news as being a focus point for the truth, especially with Edward R. Murrow and Walter Cronkite. Now it's just a lot of people talking."

Or like the powerful "For My Sisters," which his wife urged him to write. "This is a song for my sisters," he sings in that haunting baritone, "just to let you know that I'm here/This is a song for resisters and all that we hold dear/We won't take it anymore/You can't take it anymore/Time to even up the score/Don't mistake it/We won't take it/Anymore!"

As far as that unmistakable voice, Young says it's genetic. "I'm lucky my mom had a beautiful voice. She made it to 100. I

quit the road because of my Lyme Disease. I was just too sick to tour. It's been 12 years now. But do I quit music entirely? Joan Baez once said you only should quit when your own voice tells you to. Well, my voice tells me to keep making music.

"I knew going in that I hadn't written a decent song in 14 years. But I was energized this time. Outraged even. So with the help of my wife Connie who co-wrote some of the material and my son's musicianship and friends from the Berklee College of Music, graduates all, who are in my band, we did it. And did it right."

Jesse Colin Young was in the same Queens, New York fourth grade class as Simon & Garfunkel. He remembers Paul Simon's mom as a substitute teacher and years later when he ran into Art Garfunkel at Gerde's Folk City in Greenwich Village, he remembered the hair. "I told him about my fabulous new record deal and he looked at me funny and just said, 'Y'know, I make records too.'"

Yet school wasn't always so creative for the young Young. He got expelled from Phillips Academy in Massachusetts. "It was the type of place," he remembers, "where if you were one minute late to class, you'd get written up. I was always late."

He formed The Youngbloods in 1965 with fellow folk-singer and bluegrass musician Jerry Corbitt and a guy named Banana. They were the house band at New York City's Café Au Go Go and even charted a single with the good-timey jug-band-styled "Grizzly Bear." Mountain bassist/Cream Producer Felix Pappalardi [1939-1983] took an interest in them and wound up being their producer. "Those sessions were magic," remembers Young. "Felix had me do the vocal for 'Get Together' three or four times before I got it right. It was a song we were just jamming on and it sort of evolved." Although the song is most closely associated with The Youngbloods, it was written by Dino Valenti [1937-1994] of the San Francisco psychedelic band Quicksilver Messenger Service. "The minute I heard it," swears Young, "I knew it would be a big part of my life."

Young wrote "Darkness, Darkness" in 1969. Robert Plant covered it and his version won a Grammy in 2002. "I was living in Hawaii at the time," says Young (whose California house and home studio had burned down in a 1995 fire.) "Plant got my phone number and called me up. He was in a London taxi and I was on my porch overlooking my little coffee-bean farm. He talked about how much he loved the song. He was so nice. Sent me six different versions of it just to get my opinion. I wound up absolutely loving the final mix, such a beautiful rendition; it was so him yet it remained true to the spirit of what I had originally written. He didn't put his rock star persona ahead of the material."

When it gets right down to it, Jesse Colin Young simply feels things more deeply than most. This has caused him, throughout a five-decade career, to always lend his voice to the causes he believes in, including his participation in 1979's No Nukes benefit concert with Crosby Stills & Nash, Jackson Browne and Bruce Springsteen. So when he first heard that a bomb had killed three, mutilated 16 and sent hundreds of others to local hospitals at the 2013 Boston Marathon, he cried and cried, putting his tears to use on a song called "Cast A Stone," another profound *Dreamers* track.

"It was a perfect storm of events that led me up to writing a record like this," he concludes. "I wish it weren't so but how do I go forward in such an environment? How do my gay friends continue to advance in the world? How do women reclaim their independence in this time of the country going backward? I don't have the answers but at least I'm cognizant of the problems and that's the first step in solving them." ●

The Youngbloods pose for a portrait, circa 1967; (Top clockwise) Jesse Colin Young, Joe Bauer, Lowell 'Banana' Levinger and Jerry Corbitt.

> "I knew going in that I hadn't written a decent song in 14 years. But I was energized this time. Outraged even."
>
> **—Jesse Colin Young**

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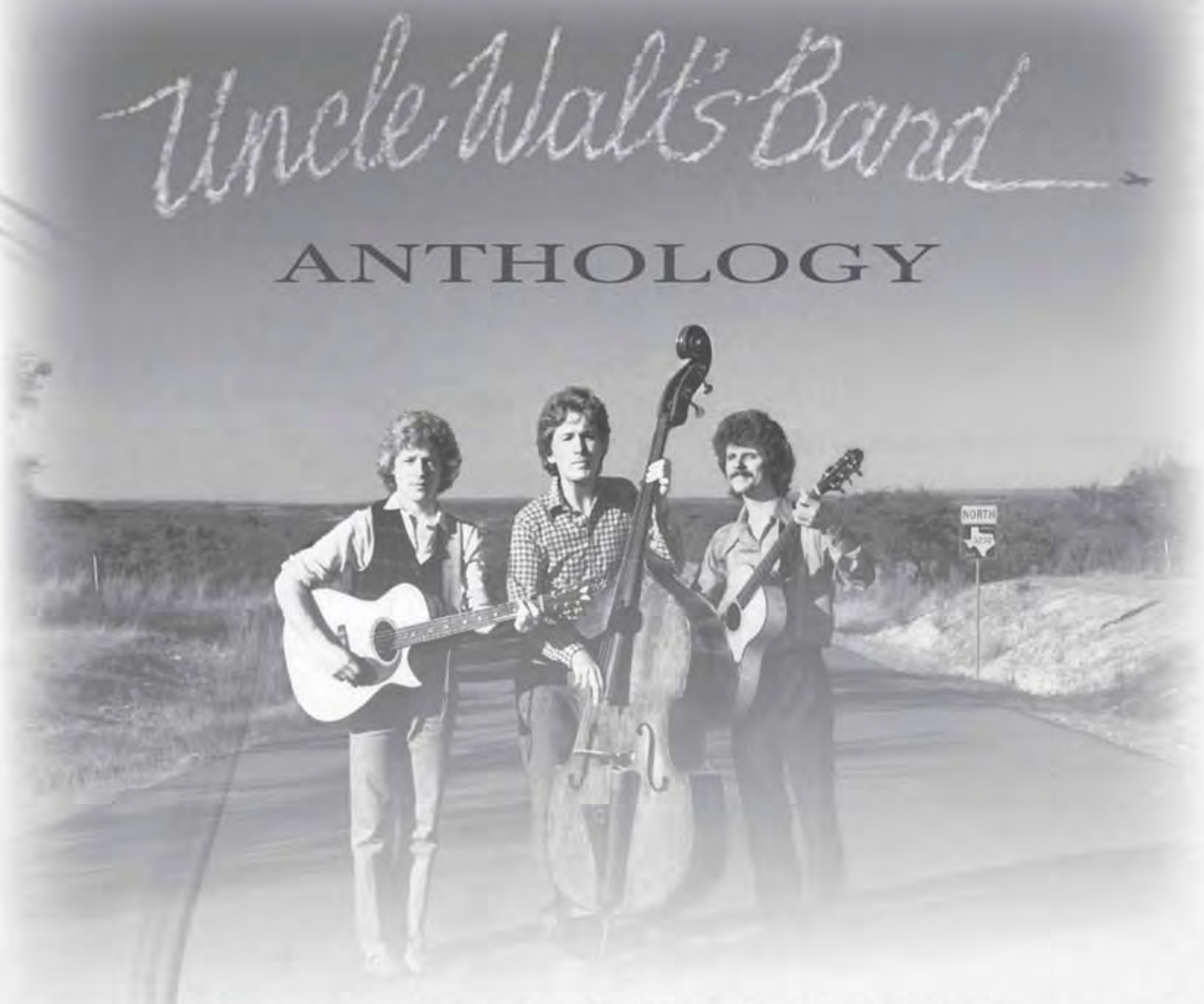

THE DAWN OF AMERICANA

WRITER **RUSH EVANS** MAKES A CASE FOR UNCLE WALT'S BAND

In the early days, they would stand there with a fiddle, and a guitar, and a stand-up bass under three big heads of hair on three very unassuming guys. Apart from the instruments, there was nothing show-biz at all about Uncle Walt's Band of Spartanburg, South Carolina in the early 1970s. While their generation was rocking it up, these three were merely absorbing that rock'n'roll, along with traditional folk and bluegrass, indeed all of the roots of American music. What they created from those influences was Americana music decades before the term was used. And it was beautiful, thanks to the writing and singing abilities of all three friends.

When Champ Hood played the fiddle, it was effortless. It was always as though he were just playing around, not a big deal. But the sweet sounds that poured out of that instrument and the man holding it were original, passionate, and otherworldly. He played the guitar with the same casual ease, never playing a song the same way twice, letting a new musical story unfold each time. His voice came out just as nonchalantly. He was a natural, with little formal training but lots of heart, lots of style.

Walter Hyatt sang gently, in an understated, low-key voice that was as plaintive as his melodic songs, each of which could have been written a century earlier, given the simple magic of their timeless melodies. Walter wrote songs around an array of guitar chords, lots of them, in combinations that still make it hard for other musicians to master his songs. And that's why no one had discovered those tunes in the first place. Only a serious, thoughtful, quiet man like Walter could uncover them, writing should-have-been standards in the days of Cole Porter and Hoagy Carmichael.

David Ball carried the rhythm underneath with his standup bass, while soaring above it in a high tenor, like some Appalachian opera man. It was just right for his old-school originals filled with country blues in equal parts Hank Williams and Robert Johnson. They were sometimes whimsical, sometimes mournful, always perfectly suited for that voice.

When Champ Hood, Walter Hyatt and David Ball came together, their voices blended perfectly in the ultimate harmonic convergence, naturally creating a sound that bore little resemblance to their musical contemporaries of the 1970s in

either their native South Carolina or their adopted home of Austin, Texas.

Their music captured the elegance and dignity of the American south in a small and extraordinary canon of songs that remain mostly unheard.

Until now, as last year's *Uncle Walt's Band Anthology* and this year's reissue with bonus cuts of their rare and classic self-released first album, both on Omnivore Records, aim to finally deliver the music to a wider audience. They say that not many people bought that first Velvet Underground album, but everyone who did went out and started a band. In the world of what is now called Americana, it's fair to say that many successful artists, even those that never actually heard them, owe a grand musical debt to this group, too.

Ships upon the ocean that sail around the world,
Take me, deliver me,
Let me be in motion, take me 'round the world.
Wake me,
Take me where the south sea breezes blow,
Take me to the place where palm trees grow.
Aloha.

—"Aloha," Walter Hyatt

So begins the Walter Hyatt daydream sung by all three, "Aloha," one of Uncle Walt's Band's signature songs, an uplifting tune that always got the crowd singing in early 1970s Austin. But that's not where they came from. Walter, Champ and David all met and grew up in Spartanburg, South Carolina. When they first hit Austin, their soft-spoken Southern gentlemanly ways distinguished them as much as their music did, not to mention those distinctive, lilting accents unique to the Deep South.

David Ball remembers those days in Austin and the youthful South Carolina days that had preceded them, in which they were first a quintet called The Walter Hyatt Consort. The Consort evolved into the core trio, ultimately taking its name as a play on the Grateful Dead's song, "Uncle John's Band." Walter was several years older than the other two, so the "Uncle" status seemed logical enough. David recalls that they began to get more serious about music for a living. "I'm still in high school, Champ was in first year of college, Walter has dropped out (of college). We had a year or so of going over to Walter's house after school and rehearsing and playing music. It was fantastic."

It *was* fantastic, as Uncle Walt's Band became a melting pot of musical sounds, incorporating rock, jazz, folk, bluegrass, and country, all with Champ's guitar work shining through. "Champ's hot guitar pickin' was really our biggest drawing card when we first got together. That was what stood out," says David.

Walter Hyatt's intellect and urbane presence were also apparent in the group's eclectic performances, as he would occasionally ease into a soliloquy of one of Dylan Thomas' poems. "That goes back to that college thing," David tells me. "He had a piece that he would do. 'Through throats where many rivers meet, the curlews cry, under the conceiving moon.' He had these great recordings of Dylan Thomas reciting his own poetry. Walter could really do that. It was great for the show."

The singing was equally stunning, of course, but their magical blend was just that: magical, a beautiful musical accident. "We kinda always had that," says David. "That's from sittin' in that house, that log cabin and not doing it over a PA. Sittin' around in the living room, you can hear each other and you can learn how to do that. Champ had this incredible ear for vocal harmony. He could sing the baritone, and this real high falsetto that he could throw in there. We changed it around all the time. Walter would sing a harmony under me. That was the way my songs laid out, but when it was one of Walter's songs, I sang the tenor to Walter and then Champ climbed up above both of us. He had a great falsetto."

I live upon a high hill.
I work my hands in wire and wood, and I sing like a whippoorwill.
And every night there's one thing on my mind.
Only that you love me until the day I die.
If you love me then, you know I would not mind.

—"High Hill," Champ Hood

Quite a lot happened after releasing an album in the early 1970s in their adopted hometown of Austin, Texas. The trio would split up, leave town and ultimately return to Austin and each other for what became their second wave, during which they would enjoy tremendous buzz-worthy regional success.

Uncle Walt's Band was back in full swing, quite literally, as this time around, they had a stronger Western Swing feel, thanks to Champ's relatively recent mastery of the fiddle. "I'd never planned on bein' a fiddle player," Champ later modestly recalled to KUT Radio's Larry Monroe. "It just kind of happened." He was untrained, already safely into his 20s at the time, taking to the instrument as naturally as he had to everything else.

It was during the final years of the 1970s that the second go-round for Uncle Walt's Band had truly gelled, and all of Austin knew it. This time, everyone was paying attention. Prominent musicians like Jerry Jeff Walker, Marcia Ball and Nanci Griffith would sometimes cut their own shows short in order to make it over to an Uncle Walt's Band gig.

One particular unknown musician frequently in the audience was paying very close attention, not just to the songs and the singing, but also to the drily comical and polite stage presence of the boys from Carolina. Lyle Lovett would even get to open for them occasionally.

They played to a packed house every weekend near the State Capitol at the Waterloo Ice House, a cool joint in an old downtown building on Congress Avenue. "That," says David Ball, "was the height of it."

They also served as a perennial opening act at the legendary Armadillo World Headquarters. "To me, it was like a big room with a small room feel," Champ once told me of the historic concert hall. "They just had a really loose, relaxed feeling to it. It was just a lot of fun." Uncle Walt's Band would open up for folks like Taj Mahal, Maria Muldaur, Van Morrison, then head quickly to downtown Austin in time for their own opening act to finish playing at the Waterloo, where they would close the show.

They made another self-released record featuring all originals. *An American in Texas* included jazzy pop songs,

like Champ's sorrowful "Sad As It Seems" and David's breezy "Bluebird."

I'm always searching in the honky tonks
Her favorite spot on busy nights
She knows I'm waiting there with lonely arms
She knows I long to hold her tight
So I keep looking for my bluebird
Oh buddy, but what do I find?
Seems like I'm just an old crow
One my buddies left behind.

—"Bluebird," David Ball

Uncle Walt's Band broke up in the early 1980s, with both Ball and Hyatt heading to Nashville to pursue solo careers. Both would eventually appear on public television's *Austin City Limits*, just as Uncle Walt's Band had done in 1980. Champ stayed in Austin, becoming one of its greatest players and a host for the legendary Wednesday night supper sessions at Threadgill's restaurant. Roughly once a year, an Uncle Walt's Band reunion show was performed. The friendships and musical kinships had always remained strong.

David Ball enjoyed major commercial success with the country hits "Thinkin' Problem" and "Riding with Private Malone." Walter Hyatt released several highly acclaimed albums (one produced by his old pal, Lyle), and pursued a fruitful musical life that was cut short by that Valujet plane that went down in the Florida Everglades in 1996.

Uncle Walt's Band (L-R: Champ Hood, David Ball, Walter Hyatt) on August 15, 1991 at Waterloo Records in Austin, Texas. Photo taken by Rush Evans.

Someday, someday
All of the children of the heavenly kingdom
Going to ride away
Make a getaway.

—"Getaway," Walter Hyatt, Champ Hood, David Ball

It's March 10, 2018, the release date of the *Uncle Walt's Anthology*, and David Ball has taken the stage at Austin's Saxon Pub to perform the music of Uncle Walt's Band as "That Carolina Sound." Helping him out is Champ Hood's son Warren on fiddle and vocals, taking on parts originated by his father, who was taken by cancer in 2001. Champ's nephew Marshall, is on Champ's old guitar. Walter Hyatt's children, Rose and Taylor, have come in from Los Angeles and Nashville. Both are fine vocalists, and both are on stage singing their dad's songs at various times through the night. Old friends and iconic Texas artists Jimmie Dale Gilmore, Kelly Willis and Marcia Ball also take their turns at the mic to sing and acknowledge a musical debt to Uncle Walt's Band.

The next day, I tell David Ball that though I only saw Uncle Walt's Band perform a half dozen times, I did manage to see Champ Hood perform in various musical settings 125 times. It wasn't enough, but it ain't bad, I tell him.

When I ask him how the music of Uncle Walt's Band informed his own career, he says, "Well, it just never stopped, as it's all part of the same musical continuum. Last night, I could hear that 'Thinkin' Problem' is kind of similar to 'Bluebird.'" He actually sings the word "bluebird" in the falsetto yodel of his that had always celebrated American music's history. "It's just all that kinda Carolina stuff, you know?"

And Carolina makes sense. The roots of blues, country, folk and rock and roll emerged from the American South. Thanks to Uncle Walt's Band, all those sounds came together in Spartanburg, and Americana music as we now know it was born.

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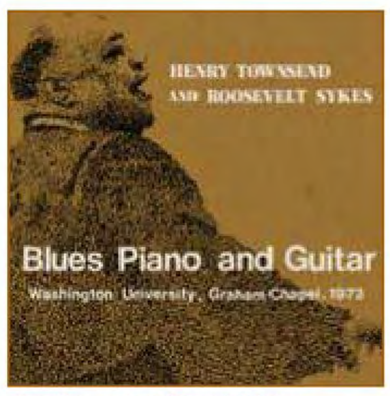

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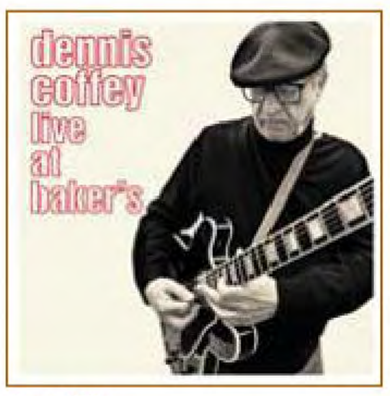

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BUILDING ON A SOUND

RICHARD CARPENTER ADDS SYMPHONIC TOUCH TO CARPENTERS CLASSICS.

BY RUSH EVANS

The first thing was the voice. That voice, the one that had sounded like no one before and certainly no one since. Karen Carpenter had the most distinctive contralto voice anyone had ever heard, and beyond its unique identity, it was also spot on in pitch and, most important, soulful in the most personal of ways. She sounded so longingly sincere when singing of a superstar and a goodbye to love and those rainy days and Mondays that always get you down. And half a century later, her voice remains an incomparable force of nature.

But there was more to The Carpenters than Karen's voice. It really was the whole package, as her big brother Richard was a producer, arranger, instrumentalist, singer and songwriter who knew exactly what sound and songs were needed to support that voice. The siblings were both in their early 20s when their slowed-down ballad version of The Beatles' "Ticket to Ride" made them stars. It was the beginning of a stunningly productive and successful decade for them, and their music helped to define that very decade, the 1970s.

The music press did not appreciate what Richard and Karen brought together at the time, but the hit charts begged to differ as one melodic recorded gem after another caught the imagination of people of all ages. And that was the thing about The Carpenters: They made rock music of a sort with electric guitars and drums (frequently played by Karen), but Richard incorporated strings and wind instruments as needed, making songs that could otherwise rock (like "Ticket to Ride") just as attractive and appealing to the adults who had no other interest in the world of their kids' music. Consequently, a Carpenters concert was the one setting in which parents and their children could comfortably attend a show together and create a magical family memory, especially when that show was at the Heart of Texas Coliseum in Waco, Texas in 1973.

The big hit for The Carpenters at the time of that show was "Sing," for which local children were enlisted to perform the song on stage with the group. In all of Waco, Texas, the sixth grade class of Viking Hills Elementary School was chosen. And I was

CARSTEN WINDHORST, COURTESY OF UME

in that school's fifth grade class. I even knew the kid that Karen chose to chat with on stage. I was so jealous, and I still am.

"I remember that gig," Richard Carpenter tells me when I prove my authenticity as a lifelong fan. I was 11 years old, and my parents were hip enough to not only share this experience with my sister and me, but to do so as fans of the music, too.

"It set a trend," he says. "It was really a cultural landmark, as well, in its way, our success, because the rock press just loathed us. But we got inundated with letters stating in so many words what you just told me: either, 'My kids love you guys and we're all going to see you in concert,' or, 'Believe it or not, my parents came along with me.' The whole family. It really was something. Or something that was so big in pop radio that it also appeals to a generation older, but it was nothing we set out to do!"

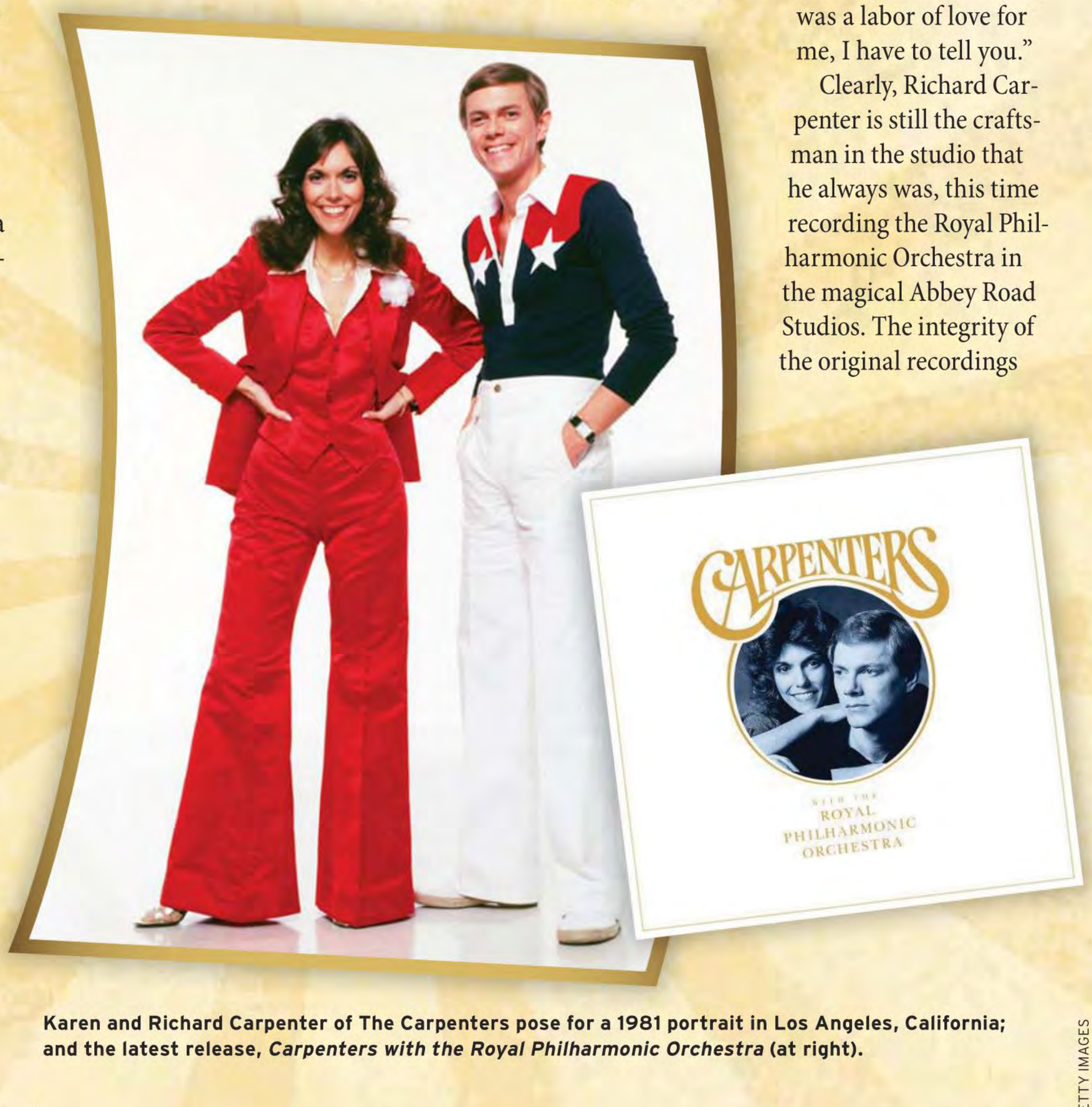
I still have those Carpenters records that were enjoyed by my whole family. There are 14 Carpenters studio albums plus two live records, two solo Richard Carpenter albums, and one posthumously-released Karen Carpenter solo record, as we lost Karen at age 32 in 1983 to heart failure brought on by complications of anorexia. No one made records like theirs before or since, but now, Richard has found a way to create something new out of their classic recordings in the new release, *Carpenters with the Royal Philharmonic Orchestra*. It's a wholly new experience that works as a rather elegant suite, with strings linking songs together in new arrangements, perfectly suited to Richard's original tracks and Karen's pristine voice.

For Richard, it was an extraordinary opportunity to revisit his most acclaimed work. "Someone at Universal came up with the idea of taking some strong-selling worldwide catalog artists and having enhanced or augmented orchestrations done that would lead into a remixed version. I thought it would work perfectly for The Carpenters' stuff, but I wanted to approach it a little bit differently. I wanted to start with a 90-second overture and then have things crossfade with little links that I had written from one into the next rather than just have, say, a newer orchestration or an enhancement done to the existing chart. That was the way I wanted to approach it and did. The other things, to me, that are every bit as important to this is you're able, through modern technology, to get rid of certain ambient noises that were in the lead vocals. Any tip-top recording studio and tip-top engineer, you still were dealing with ambient room noise. Like a little air conditioner rumble here and there or little creaks from the wood in the piano or whatever. And now you can get that out without compromising the sound of the lead. So it makes Karen's voice even that much more present. It just makes the sound that was already pretty clean that much cleaner. It really was a labor of love for me, I have to tell you."

Clearly, Richard Carpenter is still the craftsman in the studio that he always was, this time recording the Royal Philharmonic Orchestra in the magical Abbey Road Studios. The integrity of the original recordings remains intact, with tasteful new flourishes that enhance but in no way replace the beautiful originals.

"I didn't want to change things for change's sake," he says. "There are certain recordings like 'Close to You,' where to me, it did not need much of anything changed." So he didn't—and yet he did: The new recording allowed for piano in stereo, French horns in the bridge, and the original trumpeter, Chuck Findley, rerecording the solo, "because you can't improve on what he played."

If anyone has the right to update these recordings, it's Richard Carpenter, not just because he's the surviving Carpenter but also



Karen and Richard Carpenter of The Carpenters pose for a 1981 portrait in Los Angeles, California; and the latest release, *Carpenters with the Royal Philharmonic Orchestra* (at right).

HARRY LANGDON / CONTRIBUTOR / HULTON ARCHIVE / GETTY IMAGES

“Someone at Universal came up with the idea of taking some strong-selling worldwide catalog artists and having enhanced or augmented orchestrations done that would lead into a remixed version,” Richard Carpenter explains. “I thought it would work perfectly for The Carpenters’ stuff, but I wanted to approach it a little bit differently.”

because they were his arrangements in the first place. He was just 20 years old when first finding his way around the studio, thanks to the free rein provided by Herb Alpert, the A in A&M Records and a highly successful recording artist long before discovering the brother/sister duo. “Herb Alpert, he’s a born A&R man anyway, and he heard the potential in us, so he signed us,” remembers Richard. “And then he just let us go into the studio! He didn’t say, ‘I want you to do this, you’re going to do that.’ None of that, other than the suggestion that maybe I could have a look at this lead sheet of a tune called ‘Close to You,’ see what I could do with it.”

That freedom was fully utilized by young Carpenter, who was using strings for arrangements that borrowed as much from his parents’ musical generation as they did that of his own rock era. What he was achieving in the studio was downright innovative and wholly original, and none of it was calculated. “It was natural. My father loved music, and he had quite an extensive and eclectic record collection. These were 78s. I listened to all sorts of music along with Top 40 radio. And I assimilated it, because I liked Fats Domino at the same time I liked Percy Faith. And Karen, she was of course a born singer, with a traditional voice. Karen had a voice that could have been a huge success in any decade. But she grew up listening to what I did. It was natural for the two of us.”

The most natural thing for the two of them was, of course, making hit records. “Close to You,” “We’ve Only Just Begun,” “Superstar,” “Rainy Days and Mondays,” “Ticket to Ride,” “Goodbye to Love,” “For All We Know,” “Hurting Each Other,” “Bless the Beasts and Children,” “Top of the World,” “Yesterday Once More,” all part of a staggering dominance of the pop music charts of the 1970s.

Richard has served as the cautious and thoughtful curator of their catalog all these years, a full-time job that involves “looking over all sorts of requests, which includes the usage of this song in that commercial or whatever. And a lot of it, I don’t like, especially ‘Close to You.’ It’s a great record, but it’s of a time, and the requests we get for it for years are incorporated in some movie or some show to make fun of it, because the lyric is a little bit of a time. It’s up to me to say yes or no, and on that one, I say no most of the time, because I just don’t want it to be an object of humor.”

And speaking of The Carpenters’ most beloved song, Richard came to a new revelation while working on the new record. “One thing I noticed about ‘Close to You,’ it *is* the type of song that it is, but that song has balls. I mean listen to the tom tom fills on it that Hal (Blaine) lays into and Joe Osborn’s bass. It’s really a ballsy little ballad. It’s not a piece of fluff!”

I let Richard know that my own sentimental favorite album of theirs was the first one, originally called *Offering* but reissued as *Ticket to Ride* in order to acknowledge that first hit. I always felt that it was their album that rocked a little more than some of their others, and, for me, it was one of my earliest introductions to rock music.

“It’s a very ’60s album, and I don’t mean because it came out in ’69,” he says. “That album had been in my mind from late ’67 into ’68. The only thing that was new as far as arrangement was ‘Ticket to Ride.’ ‘Don’t Be Afraid’ was one of the ones that was done in a garage studio, but it was still damn good. It was on the demo that Herb heard. Some of that stuff, to me, shouldn’t have been on there, because I’m singing the lead, and, obviously, Karen should have been singing.”

It was still early on for both Richard and the listening audience that the discovery of Karen’s voice would be the key to their magical sound. But the human voice was not Karen Carpenter’s first instrument. “It almost had to be pulled out of her, because she was a drummer, and she was a damn good drummer. Just listen to her on ‘This Masquerade.’ Her time was like a metronome, and she had great control with the brushes. She just had a great feel. She was a phenomenally talented individual.”

Karen’s drumming would remain a prominent feature of all of The Carpenters’ live performances, which were almost constant. They released roughly an album a year throughout the ’70s and the touring was exhaustive, making it all the more surprising that Richard remembers that Waco gig. “And Brownsville, that whole tour, some of the most enthusiastic audiences we ever encountered.”

We also talk about his sister’s vocal abilities. “Karen had remarkable phrasing ability,” he says, while pointing out that in one particular song, there was no place to take a breath. “She could take a breath and just keep going. When she sings, one breath, ‘Time and time again the chance with love has passed me by and all I know of love is how to live without it.’ All one breath!”

Richard sang that line through the phone from my favorite Carpenters song, “Goodbye to Love,” as we discussed his immensely talented sister. And for me, that’s as cool as performing “Sing” on stage with The Carpenters in 1973.

SUJATA MURTHY

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IF YOU KNEW SUZI QUATRO

SUZI QUATRO'S BACK WITH THE ALBUM *NO CONTROL*, RELEASED MARCH 29 ON STEAMHAMMER/SPV, AND IT'S AS ROCKIN' AS EVER.

BY MARTIN POPOFF

Although residing in London and Hamburg, Suzi Quatro came up the rock 'n' roll ranks in hometown Detroit, Michigan, where the rock was hard and the demands on any kind of entertainment even harder.

She was already a seasoned bass player, vocalist and songwriter by the time she hit the big time as part of the U.K. glam scene in the early to mid-1970s (although she vehemently denies being a glam artist). Hits like "Can the Can," "48 Crash" and "Devil Gate Drive" kept her and her rough boy band in the spotlight as Suzi took up residency in London. A sensational stint as Leather Tuscadero on 1950s-themed sitcom Happy Days slingshotted her leather jumpsuit branding into the 1980s, as she solidified a sort of global fan base—putting aside U.S. touring for 30 years, she became a mainstay in mainland Europe, the U.K. and Australia, having sold over 50 million albums to date.

Two records in the 2010s already, Suzi is now back with *No Control*, released March 29 on Steamhammer/SPV. And even though the persona and the trademark mix of styles—but heavy on uptempo blues and R&B—is all Suzi, this one finds her collaborating with her son from her first marriage, Richard Tuckey.

"This album was an accident," explains Quatro, excited about what she considers her second favorite album of hers ever, after the self-titled debut back in 1973. "I didn't know what was gonna happen; it was not planned. My son said he wanted to do a couple of songs for me, that he had some ideas. I said, 'Sure, why not?' And we started, and what he did without knowing what he was doing… he's a big fan of my music, but I think he's a fan of the origins of Suzi Quatro. That's what I feel from him. And he pressed this button in me and all of a sudden I was ignited, like starting to do all this stuff that I did back when. But it's not like the '70s because it's very today—he's young, so it's very today. But he had ignited that fire in me and we just kept running and running."

PUBLICITY PHOTO COURTESY OF SPV/STEAMHAMMER

Suzi Quatro performing at London's Hammersmith Odeon in 1978.

Not sure I'd agree that there's a ton of "today-ness" about *No Control*, because it's very traditional Suzi Quatro—and Quatro is already more traditional than most. If *Quadrophenia* was the Mod album of 1973 (okay, it's post-Mod Who making a documentary about the Mods), then *Suzi Quatro* was the rocker album of 1973.

"Yeah, I would say if I had to classify myself," says Suzi, "I would say that I am firmly entrenched in the original sound of rock'n'roll. I mean when I do a Chuck Berry or an Elvis Presley, as my producer Mike Chapman always said, 'Nobody sounds more authentic.' And indeed, when I was six years old and I saw Elvis on TV, that was my light bulb moment. So there's a lot of that original rock feel in me. It's in there—it's in my DNA."

What is modern about the new album is how accomplished and hi-fidelity the production and mix is. This is a great *sounding* Suzi Quatro album, all the more challenging given the brass section and other textures as part of the sound picture. Further articulating this sense of then and now to *No Control*, Suzi says, "It's like my early stuff but different. Even my ex-husband who has been listening to the stuff, he said, 'We didn't even have this in the good old days.' So it's everything I've done up 'til now, all my 55-year experience, right? I mean, I was doing five shows a night when I was 14. All that has come out on this album, but done with that same energy and attitude as when I first began. That's the best way I can explain it. And it was my son that turned that on. I mean, not that it had gone, but he just spotlighted it again."

"And once we started to write together, it was like an express train," continues Quatro. "The songs were flowing. I mean we couldn't stop. And each one was an experience. He'd throw a riff at me and I'd think, 'Whoa, this isn't what I normally am, but I'm in there.' You know, like 'No Soul/No Control,' it was at the end of the session and he said to me, 'You know, before we go home now... you know, we're all done today.' He said, 'Can I show you something? I'm not sure if you're going to like it. It's a little bit heavy.' So of course I was intrigued. He showed it to me and I said, 'Oh!' And I went in the other room with it on tape and I came back 20 minutes later and the whole song was there."

As mentioned, there's a lot of musical history on this record, but one constant is this idea of uptempo blues, pure uptempo blues but also an R&B version of that idea. From whence that comes, Suzi figures, "Well, I've always had R&B in me. I mean, I'm from Detroit, so I'm a real Motown girl. I've always been a huge Motown fan and so I've got that soul/R&B element within me anyway. But we didn't plan on any songs sounding like it sounded. I have to keep stressing this. We had no game plan. We wrote a song and we said, 'Oh, this is this' and we put it down. It was very organic, if I can explain it that way. Each song had its own personality and each one rolled out as it should. There were no gimmicks and no game plan. We weren't going for any particular sound, which is why you get things as diverse as 'Going Home' to 'Easy Pickings' to 'Macho Man.' Even 'Love Isn't Fair'—that couldn't be more different. But I kept saying all through the recording process, 'This has to be organic, guys, don't think too much, just let it roll, let the song speak.' And that's what everybody's hearing on the album, what everybody is reacting to—the realness of it. It is real in today's world."

The lyrics are real as well. Asked for a highlight of her wordsmithing on the record, Suzi says, "Oh my God, it's hard for me to pick one out because I love my lyrics. I don't write fiction and I try to always say something. 'No Soul/No Control' is pretty much my mantra for life. You know, that you can't take me from me—you just can't. And I think it's pretty cleverly put. 'Easy Pickings,' I quite liked the words on that because it's a little bit of a knock at the spate of reality talent shows that we have. Which I think as entertaining as they are, and they are—I would be lying if I said I didn't watch—but I don't think it's had a positive effect on the music business. Because I think what it's done, I think it's put the spotlight more on fame and fortune rather than the integrity of doing your music. So I did a little nudge at that. 'Love Isn't Fair' I love because it's a happy calypso song but if you listen to the lyrics, it's quite a heavy message."

And so the music and the lyrics combined, plus Suzi's James Jamerson-steeped bass playing and her rebellious vocals... it all adds up to the brand that is Suzi Quatro. Which, for those who never knew, and for those who need reminding, was also celebrated on '50s-themed sitcom *Happy Days*, with Suzi playing the female Fonz, namely Leather Tuscadero.

"Fantastic, one of the most enjoyable periods of my life," laughs Suzi, at the mention. "I kind of talk... you know, I'm still good friends with Henry (Winkler) and Ron (Howard). It's strange, but I asked Ronnie this. I said, 'Tell me if I'm wrong; did I ever seem to you like a new actor coming onto the show?' And he said no. And I said, 'Isn't that weird?' He said, 'I know. It's as if you were always there. Nobody can figure that out.' Great show. I'm honored to have been a part of that. It's such an iconic show. I had a great time on it."

Being on a hit TV show no doubt put Suzi in good stead for continued recognition into the early '80s, all important in creating the successful career she has maintained—Quatro is about to mount her 37th tour of Australia, for example!

"Sure it did," agrees Suzi. "It gave me a new lease on life. It was great. I'd been having my hits and all that, but then, yeah, that solidifies it. And let's face it, that's what I'm famous for: wearing my leather jumpsuit and playing my bass guitar." (laughs)

Listen to more Suzi Quatro, as a guest on the* Goldmine Magazine Podcast. *Go to iTunes or www.goldminemag.com/goldmine-magazine-podcast to listen.

PETER STILL / CONTRIBUTOR / REDFERNS / GETTY IMAGES

BEAUTIFUL BOY GROWS UP

WITH THE RELEASE OF THE ALBUM *SOUTH OF REALITY*, **SEAN LENNON** EMBARKS ON HIS LATEST JOURNEY WITH **THE CLAYPOOL LENNON DELIRIUM** — A GROUP SHARED WITH COMPATRIOT LES CLAYPOOL.

Les Claypool and Sean Lennon pose as modern-day vikings in a recent photoshoot to promote their new album, *South of Reality* (below); John, Yoko And Sean (above) are captured in a photo while walking the streets of Manhattan in 1977.

BY MIKE GREENBLATT

NEW YORK, NY—The space looks unimposing from the outside but just walk inside. With artwork by his mom Yoko Ono festooning one large stone wall ... with a myriad of keyboards and synthesizers ... with a lone turntable hosting Elton John's 1970 *Tumbleweed Connection* ... with the high ceilings and the recessed lighting ... with the nudes and the couches ... I'm left alone to thumb through the January 1966 issue of *Playboy* magazine in mint condition. It's a little intimidating to be here. After almost an hour, I'm summoned to the third floor office where there are a dozen or more guitars on the wall. The occasion of this visit to Sean Lennon's residence is the release of the third album by The Claypool Lennon Delirium, *South Of Reality*, a band he started with Les Claypool of Primus four years ago.

GOLDMINE: *The Claypool Lennon Delirium remind me of Syd Barrett-era Pink Floyd.*

SEAN LENNON: Nice! That's the best thing we could hear! We wanted that. The origin of the band concept was based on when my band (The Ghost Of A Saber Tooth Tiger) opened for his band (Primus). We were trading all these playlists of rare garage bands and lost psychedelic '60s bands. We both had so much of the same tastes! We both loved The Move. He turned me on to so many bands. I turned him on to *An Electric Storm* by White Noise and the band Tomorrow with future Yes guitarist Steve Howe. So that was where the idea for our band came from because he was like, "Oh man, we have got to do a band like that!" We wanted our band to be new but influenced by all these other lost bands that people don't even listen to anymore.

GM: *Then you go ahead and for the follow-up to your impressive 2016* Monolith of Phobos *debut, you do a left-field EP of covers (*Lime and Limpid Green*) with Syd Barrett's "Astromony Domine," The Who's "Boris the Spider," King Crimson's "The Court of the Crimson King" and the Flower Travelin' Band's "Satori." Now, with the new* South of Reality, *you get melodic and what I call "avant-accessible."*

SL: Avant-Pop! It really depends on what era you're in, though, because, you know, in one

PHOTO BY VINNIE ZUFFANTE/MICHAEL OCHS ARCHIVES/GETTY IMAGES
VIKING PHOTO BY JAY BLAKESBERG, COURTESY OF ATO RECORDS

"MY MUSIC SCHOOL UPBRINGING, WHETHER OR NOT IT REFLECTS BADLY ON ME, WAS DEFINITELY THE COLLEGE OF BEATLES. I'M INFLUENCED BY MY DAD THE MOST, BUT PAUL FOR SURE IS MY SECOND MOST IMPORTANT INFLUENCE.'"

context it might be accessible, but possibly in the modern context today, it might just be straight experimental music to most people. Primus' first few records came out at a time when that kind of music was on the radio and MTV. Now, I don't think anything can make it on the radio unless it's super slick and conservative, except for edgy hip-hop which, for some reason, has slipped between the cracks because some of that stuff is super experimental rhythmically. But I always talk about how I think people's rhythm IQ has evolved. I mean, the mainstream audience seems to be able to listen to the most unintuitive or surprising rhythm patterns on a hip-hop song and be totally into it, but then if you have a really sophisticated melody or chord change, it turns people off. So I feel that maybe people's melodic and chordal IQ may have diminished a bit generally, but I think people's rhythm IQ has actually evolved somewhat as a direct result of all the hip-hop and electronic music.

GM: *Is hip-hop the new rock'n'roll?*
SL: It was. I guess it's arguable that it still is because it's going through a decline just like rock in some ways. I grew up in New York in the '80s which was a golden era for the birth of hip-hop what with Afrika Bambaataa and Sugarhill Gang. It was all around me. I got to see KRS-One play live. Anyway, from that time in the early '80s to 2005 maybe, hip-hop was just growing and growing and influencing more and more people while getting more and more sophisticated. I mean, by the time of Kool Keith's Doctor Octagon, N.W.A., Public Enemy and Wu Tang Clan, the lyrics were so intellectual, poetic and political, I felt it way surpassed rock/pop, which I feel has gotten lazy. From Bob Dylan to Justin Bieber, lyrics just seem to be less and less what people care about...except in hip-hop music. In a way, I'm more influenced lyrically by hip-hop artists in my lifetime than by any other genre of music because some of the wordplay and the content of the intellectual ideas in hip-hop—even A Tribe Called Quest—are much more challenging and inspiring to me as an artist. I feel that the best lyrics of today all still come from hip-hop. A very low level of lyrical content seems to be accepted and almost preferred today, like the way punk rock rejected all the sophistication of bands like Yes, Rush, the Mahavishnu Orchestra and all the prog-rock bands. It's like all these super-sophisticated heady bands suddenly became uncool. Punk Rock annihilated that whole consciousness. I think it's the same kind of thing today. It's not that a lot of these artists aren't smart, they are, but they know what's cool and so they're intentionally writing throw-away lyrics as if it's uncool to try and say something smart.

I'm a big fan of Lil B The BasedGod but one song just goes "wonton noodles/wonton noodles/I'm gay/you're gay." It was almost like an exercise in simplicity. I guess you could call it reactionary, because after Wu Tang, which was super verbose, now it's all about mumble-rap. Eminem might be the last of the lyrically smart rappers. I mean, sure, there are still great rappers out there like Mos Def, Common and Black Thought. Those three are genius but they're not necessarily running the culture in the same way that the mumble rappers are, you know? Hip-Hop had this huge flourish like rock but just like how rock turned into hair metal—not heavy metal which I love—but that awful superficial kind of beer drinking dumb-jocks-dressed-as-the-New-York-Dolls-with-no-brains totally embarrassing hair metal. Despite an Indian Summer of grunge, hair metal ended hard rock. So I think that's kind of where hip-hop is now, approaching its hair-metal phase, you know what I mean?

GM: *I do. But in talking about lyrics and what inspires you, you mention hip-hop but I don't hear you mentioning brilliant lyric geniuses like John Prine or Leonard Cohen. True, I am 24 years older than you...*
SL: Once you pass 30, everyone seems the same to me. I remember friends of mine when I was in high school that were two years older who seemed so grown up. Now, I don't notice age differences at all. I mean, sure, I love those guys too but they go into the category of when lyrics really mattered, when people would listen to the lyrics and Dylan could have a hit record without any drums on it. Those days are gone.

GM: *I beg to differ. Paul Simon's* In the Blue Light *was released just last year.*
SL: But he's not top of the charts.

GM: *Who cares?*
SL: He represents another era. I'm talking about who represents the pulse of today.

GM: *I'm of the opinion that there is no "time" when it comes to music. Louis Armstrong and Woody Guthrie are just as much "today" as something recorded a few weeks ago.*
SL: It depends on what level of analysis you're talking about. If it's a meta-analysis in the big picture, then there's the annals of history with Beethoven, Bach or Mozart as in the same category despite being separated by generations. So, arguably, you could say that, yeah, there's the greats and the stuff that doesn't matter as much. But what I'm talking about is the zeitgeist of the moment.

GM: *I have a hard time fathoming the zeitgeist of the moment.*
SL: I do too.

GM: *My rock aptitude has atrophied with the paucity of good new rock bands.*
SL: There's a lot of good new rock bands.

GM: *Fair enough. Let's get to your band and the chemistry between you and Les Claypool. You're not exactly John and Paul, that's for sure.*
SL: Definitely not.

GM: *You're like John and "Extreme John." There's no Paul there.*
SL: (laughs) John and Captain Beefheart! Actually, when you think about it, Les would be John and I would be Paul. Honestly, I've got some Paul in me personally. My music school upbringing, whether or not it reflects badly on me, was definitely the college of Beatles. I'm influenced by my dad the most, but Paul for sure is my second most important influence. George, too. I've thought about this. As far as the band's chemistry is concerned, it's really great because I think Les and I both bring something to the table that is completely missing from each of us as individual musicians and writers. Les has

LES CLAYPOOL

ALTHOUGH OUR LES CLAYPOOL conversation will be published in its entirety online, let's take a sneak peek at some of what the bassist had to say.

"I had my dobro bass out backstage during a break when (Sean's) band and my band toured together. He took his acoustic guitar out and, man, we just started flying! I remember thinking, 'Wow, this guy's doing some interesting things' in contrast to what I was playing on the bass. And then we did it a few more times and it turned into a thing. We'd always get together and, man, it was so intriguing. Some of the things he came up with were amazing. I mean, sure, sometimes you jam with folks and you either click or you don't click. I truly was surprised at exactly how unique and abstract a lot of his counterpoints were to what I was doing. One night, he sat in with Primus during 'Southbound Pachyderm' and it just blew us all away! That's when I invited him to my place to jam and just see what happens. So we got into some heavy jams and I suggested, 'Hey Sean, let's record some sh*t!' We had that first album done in a few weeks.

"The thing about Sean is that he's like a sponge. Dude's an incredibly intelligent human being who consistently and unerringly seeks out information and experiences. I mean, sure, obviously, he's had this totally unique and insane life of upbringing and background. So hanging out with a guy like me who was brought up by a long line of auto mechanics in rural suburbia, we had quite the contrast going, and plenty of stories to tell each other.

"I kept coming in with songs at first and he said he felt a little challenged. He told me he wanted to come up with more material but didn't write as fast as I did. It took him a much longer time to construct a song. That's probably because he cares so much. I seem to spit out songs with regularity. I shoot from the hip, as they say. He liked that. After the covers album, for our third, he came in with quite a few songs on his own...and they were good. I really do think he is one phenomenal guitarist. Not a lot of people realize that. In fact, I dare say that before The Claypool Lennon Delirium, he had yet to be discovered as the kind of guitarist he truly is. People will really hear it now on *South Of Reality*. And wait'll we tour!

"When we did solos on the record—and I do this with all my musicians—I pushed and pushed him. I wanted him to shine as brightly as possible."

taught me so much about rhythm patterns, rhythm ideas, songwriting ideas, production ideas. He has such an original take. He's one of a kind. There are many great musicians, but there are not many who are so idiosyncratic that if you hear 10 notes, you immediately know it's them. It's even harder on bass because bass is such a more transparent instrument for most people. It's not like lead guitar, or the singer, so to be a bass player who's that recognizable is really quite something. His outlook is so specifically, uniquely his own that when we record and write, I'm always coming up against ideas, stylistic choices, that would just never have occurred to me in a million years and might even be the opposite of what I would think. For example, when he lets me play drums, he has a thing about washy ride cymbals—he doesn't like them—because he feels it takes up too much space in the mix. But my instinct often is to go from the highest to the cymbal and, invariably, he's like, "Nah man, just stay on the high end. I don't like how much white noise it's making." I often don't even get where he's coming from because it seems like not enough dynamics but then when I hear it back, it allows us to add so many more interesting sounds because there's that space left by having no ride cymbal there. So that's just one example of 100 things that Les will make me do that would never even have occurred to me. Conversely, there's probably similar things about my way of thinking that he probably wouldn't have thought of.

GM: *Like?*

SL: I'll do harmony stacks on some of our songs and he'll go, "Man, that's a lot of vocal tracks!" And I'm like, "It's only four harmonies." He would tell me how he's never had that many harmony tracks on any song ever. Yet to me that's normal. So, yeah, I bring the harmonies and in that sense, I'm Paul to his John.

GM: *He's out there.*

SL: He's out there, yeah, but not out there by choice or in a contrived fashion to try to be interesting. He's authentically 100% naturally that way. Like that's how he feels the music in his gut.

GM: *So on the new album, you revisit "Cricket and the Genie" from the debut.*

SL: Yeah, that song is about a boy who discovers a magic genie in a pill bottle. It's a metaphor for how America has a tendency to get kids hooked on drugs. In the end, he buys a gun and flips out. It's not talked about but a lot of these kids who do these shootings are either coming off of or on SSRIs [Selective Serotonin Reuptake Inhibitors, an antidepressant]. And I think it's really a dangerous thing but pharmaceutical companies are so powerful that they squash the discussion about the dangers of these drugs, especially giving them to kids. It's so irresponsible. Sure, there's cases where people really need it, but America over-prescribes, especially to children. So then I wrote this other song called "Ask Your Doctor" for the new album and that was about Big Pharma. I based the lyrics on ads I'd see for, let's say, Ambien, where they'd say something like, "Side effects include bleeding eyeballs... or death." It seems like the only ads you ever see on TV—and I don't even watch TV much anymore—are for pharmaceutical drugs, cars and insurance. I remember when I was a kid there were commercials for candy, sneakers and McDonald's. And so there's something really Orwellian about that. "Ask Your Doctor" basically just transcribed pharmaceutical ads. So then it was like, man, this song is kind of continuing that, you know, that story of criticizing American over-prescription so maybe we should call it another movement of the "Cricket and the Genie" saga. That was all Les. I hadn't thought of that but felt it was interesting.

GM: *I like the song where you take a Charles Bukowski line...*

SL: "Easily Charmed By Fools," yeah. That was Les, too. I'm not a Bukowski scholar so I didn't recognize it. But Les is an amazing lyricist. I like to write lyrics, sure, but I'm a lot slower than when I write riffs and music. Words take me awhile. I have to sit and really think about it whereas it just pours straight out of Les in a stream. He told me upfront. He says, "I got this Bukowski line that I want to base a song on." And the next day he was done. I always preferred William S. Burroughs anyway. I've read all the beat stuff but I keep coming back to Burroughs who has moments of sublime genius surrounded by pages of rambling. But every once in a while you get paragraphs that are stunning. Like Henry Miller. I read all three books of *The Rosy Crucifixion*.

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GM: *You wrote "Bubbles Burst" for the first album about Michael Jackson's pet chimp.*
SL: It might be my most favorite song I ever wrote.

GM: *You were friends with Michael Jackson?*
SL: Yeah, that's what the song was about.

GM: *And you hung out at his Neverland Ranch with him and actually got to know the chimp a little bit?*
SL: Oh yeah. A whole lot. I think people took the song a bit too seriously. The thing about the Delirium that I like—which is different from anything I've done before—is that Les has this inherent, innate comedic quality to everything he does. Even though he writes profound music, there's always a tongue-in-cheek aspect. And so the Delirium has humor at its core. So for me, "Bubbles Burst" was supposed to be kind of fun and funny, too. I wasn't trying to make any profound revelation or criticism about my good friend Michael Jackson because I loved Michael! We were close. He was a talented, strange genius. I just thought the story of Bubbles was so fascinating. It was Les who told me, "I don't feel like you've written enough about your childhood. It was so unique. Nobody's had a childhood like yours." And he was right. I hadn't. That's when I remembered the anecdote I had told him earlier about when I first met Bubbles on the set of Michael's *Moonwalker* movie in 1988 when I was 13.

GM: *You were in that movie?*
SL: Yeah, I met Bubbles in Michael's video game arcade. I met Michael's python, too. And his llamas. A few years later, at the other house, he even had lions and giraffes. It was amazing, especially for me as a kid, to actually get to play with all these animals. Just unbelievable! So I started thinking about the strangeness of the story from the perspective of the chimp. This lovable young baby of a chimp.

From my perspective, I was trying to show that, yes, it was a strange world, but it was also charming and fun. Sure, it's a strange story, a true story, but strange both in the context of pop history and for me in my personal life as well. Yes, I really knew Bubbles and saw the whole thing play out, that whole period, and there was something sad about how inevitably no matter how sweet Bubbles was and how much fun it was to have him around, his time was limited, because as soon as the chimp grew up, it became too dangerous to have him around. Bubbles certainly wasn't aware of that, but that's the subtext, kind of sad and strange.

GM: *Like Bubbles had an expiration date.*
SL: Exactly, plus Michael was Peter Pan. He really was stuck in this childhood thing. There was something really beautiful about that, it was so innocent, really, but it also, uh, led to problems. So I thought the whole Bubbles thing was kind of a metaphor for Michael trying to impossibly hold onto an adolescence that will inevitably escape.

GM: *How old were you when you were hanging out with him and how old was he?*
SL: I met him again in 1982, the year of *Thriller*. I was seven. He was 24. But I had known him my whole life. We were really good friends. He was one of the smartest people I ever met. A lot of people don't realize how intellectual he was because he was so sweet and the way he talked was so childlike in a way, but he was super intellectual. For example, when I started taking philosophy in school and studying Socrates and Aristotle, I remember having conversations with him about it and no other adult knew every single dialogue and book by Plato. He knew everything! Yet he never went to school. He was super well read, a super intellectual. People made fun of him for buying the remains of the Elephant Man's bones and stuff but what they don't realize is that he was almost like a medical doctor. He had all these medical books around and he would memorize all of the Latin names of all these biological disorders. And he was fascinated, like a scientist, not morbidly fascinated, but he truly was a scientifically minded person. Very intellectual. Very well read. And he was extremely nice to me at all times. As I said, we got really close.

GM: *You sang and co-produced a whole bunch of your mom's albums. How was it working for your mom? I can't even fathom what that must have been like.*
SL: It was really great and really fun. The first album I made with her, *Rising*, I think I was only 17. Don't forget, this is a woman who had worked with Phil Spector, Steve Gadd, Jim Keltner and Tony Levin... the greatest musicians of all time...Eric Clapton, my dad, Ringo, so for her at that age to be kind, open and relaxed enough to allow her crazy and sort of arrogant son and his friends to make an album with her? I didn't realize until years later how incredible that was for her to give us that opportunity and to treat us with enough respect to let us play even though we were just kids and had no idea what we were doing. But I had so much fun because I'm a huge fan of my mom's catalog. People don't understand that or they don't get it but the records I grew up with most, even more than The Beatles, were my mom's because I was there in the studio when she made all those records. I learned what delay was. I learned compression, a mixing console, EQ, all that I learned from my mom, watching her produce. And people also don't realize that she is a producer. She produced the *Imagine* album. People

Sean Lennon and Les Claypool of Claypool Lennon Delirium perform at the Fonda Theater on July 29, 2016 in Hollywood, California.

PHOTO BY JEFF KRAVITZ / FILMMAGIC, INC / GETTY IMAGES

"A LOT OF EARLY BRITISH PUNK WOMEN GOT MY MOM. ALL THE COOLEST MUSICIANS I KNOW ARE YOKO FANS MUSICALLY, NOT JUST FANS OF HER ART OR AS A CONCEPTUAL THINKER."

assume that my dad just gave her a credit to be nice. But if anyone knows my mom at all, if she's in the room anywhere she's producing, whether it's a record or not. She's an alpha, man, an A-Type personality. Watch the *Imagine* documentary. She's constantly whispering in my dad's ear and she's not just whispering sweet nothings. She's giving him direction on the music. I learned production and songwriting from her because I would watch her write songs in the house all the time. So yeah, she's my biggest influence. By the time I asked her to make *Rising*, it was because I was such a fan of a certain period of her music. She had been making all these pop records for years, which I love, but she hadn't done the wild avant-garde, free-form, jazz-punk thing for awhile and those were my favorite records when I was young. So the concept was like, "C'mon mom, let's get into the studio and just jam and you just wail like on *Plastic Ono Band* because that sh*t is crazy and I love it." It's so energetic! Malcolm Mclaren said that first album of hers was the first punk record even though it was 1971 and punk wasn't even in a nascent state yet. So we started the collaboration. Then when I started my own record label, it was only natural to ask her to do a record for us since I was older and could produce.

GM: *Siouxsie and The Banshees and Lene Lovich both pointed to your mom as a major musical influence.*
SL: A lot of early British punk women got my mom. All the coolest musicians I know are Yoko fans musically, not just fans of her art or as a conceptual thinker. I'm very proud of having produced those albums. I'm very proud of putting them out and helping remaster all of her catalog for those Canadian vinyl reissues. We just did that in the last couple of years.

GM: *You also, at 16, co-wrote with Lenny Kravitz.*
SL: I did. I wrote "All I Ever Wanted" with him. I was always a huge Lenny Kravitz fan and we became friends really quickly. Similar to how generous my mom was to let me play music with her, Lenny was the same way. I mean, geez, I was just hanging around the studio, barely 16, learning everything about drum mic techniques and vintage analog gear, watching him work and playing the piano in one of the side rooms. He was like, what is that? I'm like, "I dunno." He goes, "Let's make that into a song." So we tracked it, drums and piano, just one take, he took it home, came back the next day with all the vocals written and it was amazing that he let me play right on his record. In looking back now, I realize, wow, how lucky I was and how cool and generous he was to be open to me as a kid. Most people wouldn't even let me write one song on their album now, so for him to do it for a kid?

GM: *Every kid goes through a rebellious phase. When was yours? And how did it manifest itself?*
SL: I think it's true that teenagers are genetically, neurologically programmed to rebel at around 17 to 19. And so I was probably really hard to deal with, but, let's put it this way, I think every child has a choice in life to either embrace what their parents did and do that or reject it and not do that. I chose very early on to be a musician because my dad not being around compelled me to want to learn music. It was the one thing that made me feel like I was having a direct spiritual connection to my dad. So I never really had a chance in my view to rebel and not do music or even to go, "Oh, rock'n'roll is stupid, I wanna play jazz." There was such a yearning for him in my life, and so playing music was sort of a survival mechanism for me and helped me process the loss. So in that way I never rebelled. I completely embraced the family trade. For centuries, kids grew up and took over their family's shoe cobbler trade. It's only been since the anti-establishment revolution of the '60s and then punk that that's kinda considered uncool now. Farmers are having a crisis because there's so few second-generation farmers anymore. Family farms are disappearing because it's hard to convince your kids to take over.

I probably would've rebelled had my dad been around because it might've been too much for me to try to play music under his shadow. I might've become an accountant or something. I understand, though, that my particular circumstances are unique. Let's put it this way. I went through a period between 15 and 19 where I look back and it's embarrassing. I was so over-confident. It's just that there's something in the biology of teenagers that makes you think you've figured it all out. It's the arrogance of youth. And I definitely had that. And I think a lot of people have the same feeling about their own adolescence. I was definitely cocky and thought I knew what was up. Then in my 30s I realized I had no idea what life was about or who I was. I was probably hard to talk to because I was such an opinionated loudmouth, argumentative even. I used to sit there and force my mom to listen to some band that I don't even remember anymore. And I'm like, "This is the coolest group ever, you gotta listen to this." And she's like, "I'm busy. I can't hear this now." And I'm like, "Oh, you're so uncool!" Looking back now, who the hell did I think I was? Sometimes she would take the time to listen and then she'd play for me some Bertolt Brecht and my mind would be blown.

GM: *You, like your dad, house a political streak within your soul. You protested during "Occupy Wall Street."*
SL: I'm actually about as low as you can go on the political activism scale if I qualify at all.

GM: *What do you think your dad would have thought of the current political situation?*
SL: To be honest, and I don't want to be difficult, but there's one area of speculation that I really try to stay away from, which is trying to imagine and put words in my dad's mouth. Theoretically, it's unfair to him. I also think it's a useless exercise to even answer that question. Because it's like, what if anything had happened differently? Who knows? All roads lead to the present moment. So anything that's happened in your life that's bad, good, impossible to understand or, predictable, they're all the fabric that makes the moment and the totality of who you are. I mean, you're in the present moment. So am I. But my dad isn't here, thus there's no real train-of-thought that makes any real sense to speculate

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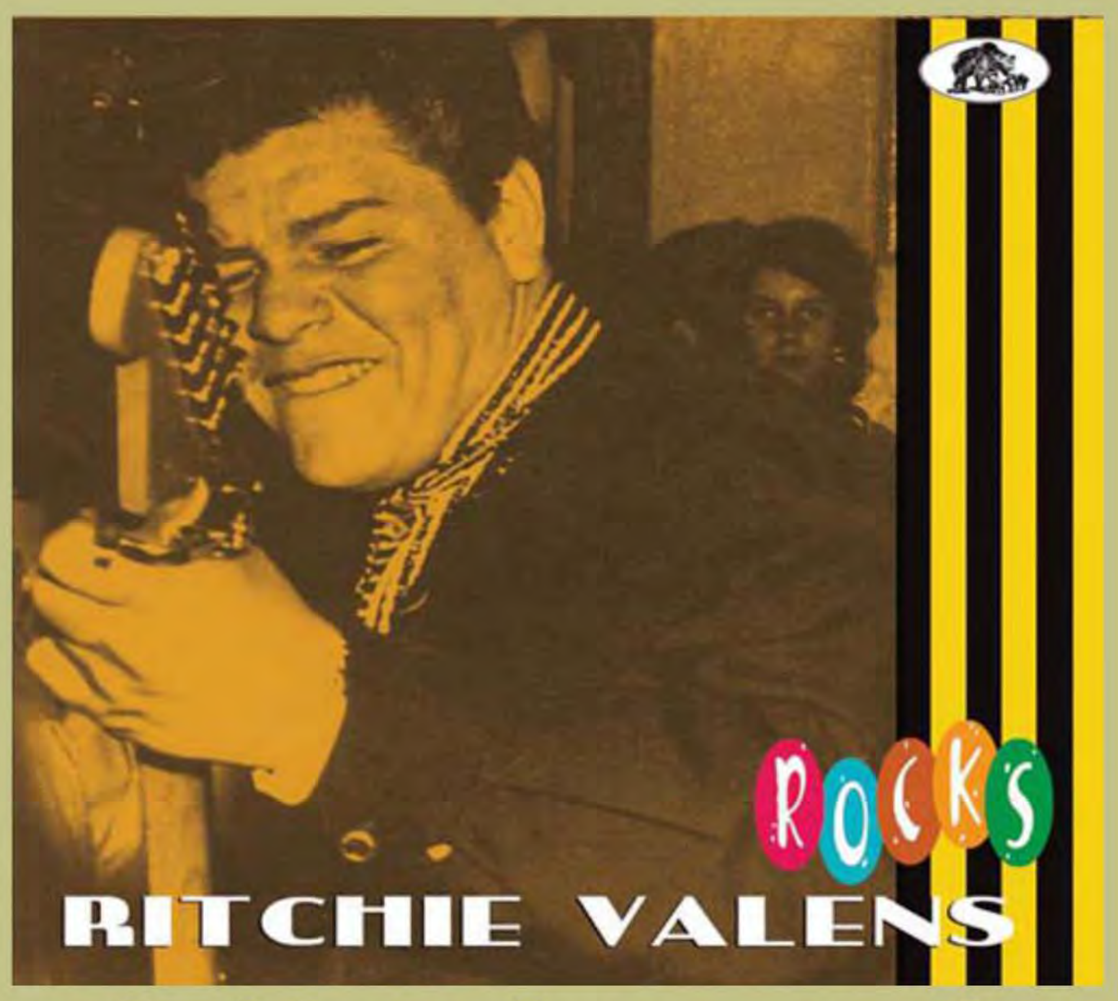

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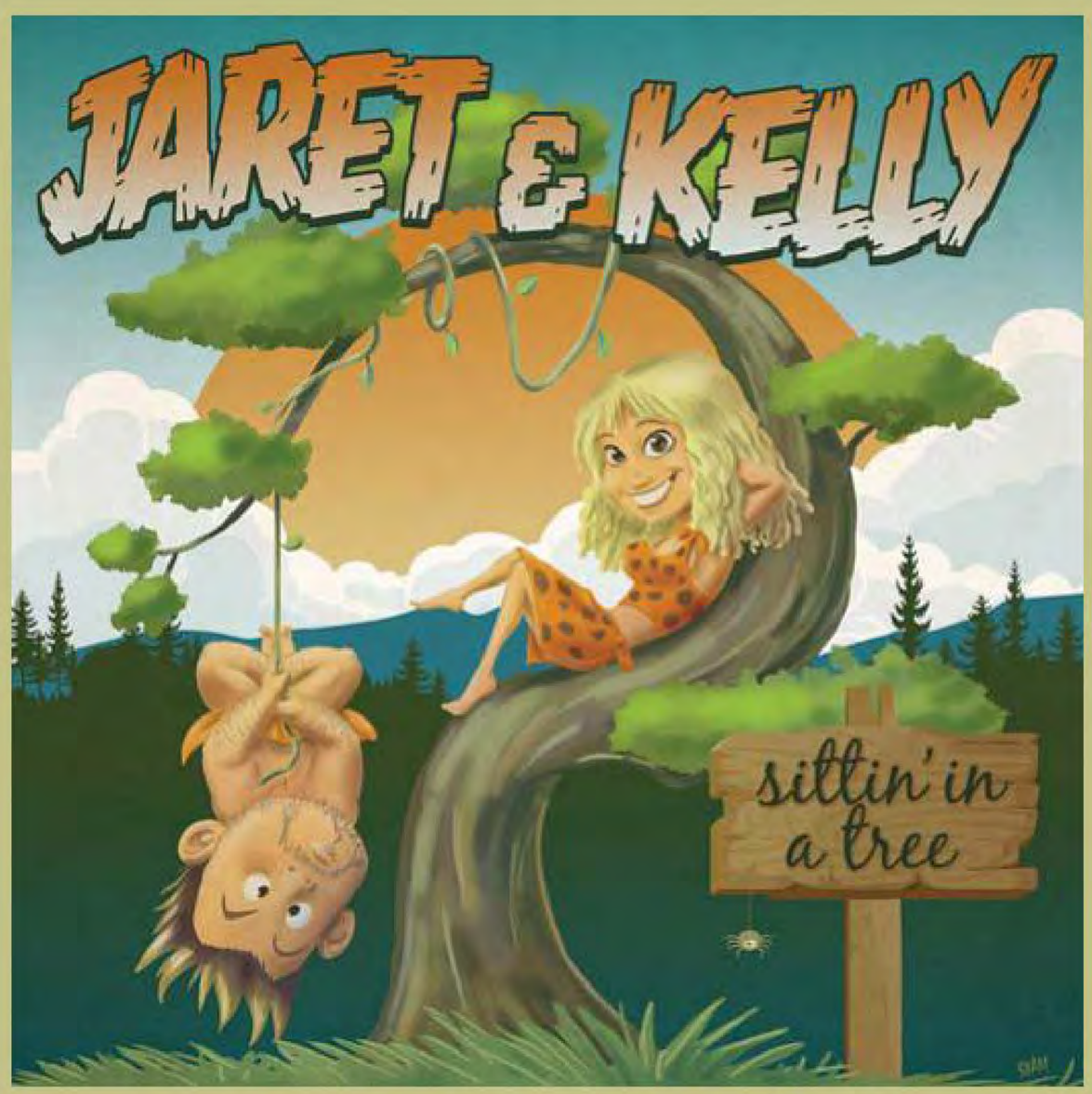

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about. It's one thing to say maybe, had he been here, I might not have gone into music. That's one thing. But to suggest what he would've thought politically? That makes me uncomfortable. I'm his son. Therefore, whatever I say to you right now might be analyzed or taken seriously. Anyway, I can't pretend to know. Having said that, the one thing I noticed looking at my dad's life, and I did just read the two-volume biography by Ray Coleman, was that my dad seemed to be consistent in his always evolving and changing, expanding his viewpoint and questioning his fundamental beliefs. For instance, almost as soon as he discovered psychedelic music, he turned his back on it, saying how he didn't even like "Being for the Benefit of Mr. Kite!" anymore and how it really was all about raw rock'n'roll. Then he goes and does "Imagine," a super-lush political ballad. Then he gets right back into roots-rock. I feel like he was unpredictable. It seems all the smartest, edgiest and interesting people don't stay the same.

GM: *True artists always change.*
SL: Exactly. Look at David Bowie. All I know for sure is that whatever my dad was thinking politically, it wasn't just him, it was his generation. I mean, look, Jerry Rubin grew up to be a stockbroker. Had he passed away before that, people would ask what he would've thought about this and that and no one would've ever guessed that he'd become a yuppie after being a yippie. That's my point. Who the f**k knows what my dad would've thought about anything? But I bet it would've been very f**king smart, and, by definition, more informed and different from anything he verbalized and thought prior to that because he would've had more life experience and he wasn't just a Catholic stuck in rote cosmology or worldview. He was constantly revising his views and improving them. So forget about this president and the current political climate. Sure, things are f**king wacky. He would've felt that. But he also might have totally transcended politics itself to become more like Noam Chomsky or an anarchist even. I have no f**king clue and I'm not going to sit here and pretend that I do.

GM: *Fair enough.*
SL: I think that's one of his most admirable characteristics. He wasn't stuck! He never just doubled down on his ideas out of ego. He was always willing to question and evolve, which I think is lacking today. So forget about what he would think.

GM: *What do you think?*
SL: The most dangerous thing about our modern times isn't the craziest Republican or the craziest Democrat. It's our inability to consider other people's viewpoints or to revise our own fundamental beliefs. We're forgetting how to do that because there's such a culture of "don't-let-anyone-tell-you-what-to-think. Stick to your guns. Your feelings should dictate your worldview" whereas traditional intellectual thinking from Aristotle to Nietzsche is the idea of never accepting any assumption without questioning it. Another intellectual idea I like is that if you have an extreme viewpoint that you believe, I don't think you've earned the right to truly stand behind that viewpoint until you've learned the opposite viewpoint and know that opposite viewpoint and can explain that perspective at least as well as your opponent intellectually. That, right there, is the scientific method. Einstein and Schrödinger both were suspicious of quantum mechanics and were cynical about it, but at the same time were contributing to it. So it's not like they weren't open to thinking and learning about it. In Einstein's case, quantum mechanics negated his life's work! So it was problematic. But even then he was a participant in the scientific evolution of physics. That's what "smart" means to me. I don't think anyone who is really smart is rigid in their thinking. Plasticity of thinking is an indication of true intelligence.

GM: *So I must not be very smart as a lifelong liberal Dem who has never ever voted for a Repub.*
SL: I don't even believe in those labels. They're meaningless. I know some so-called liberal Democrats who act like Puritans from the early American settlers about whatever their identity politics are. And there's Republicans who are libertarian anarchists who believe that all drugs should be decriminalized. I think we have to relate to individuals and try to understand the infinity of each person, not putting people in categories of such vague terms like liberal or conservative, Democrat or Republican. Those words don't even have the same meanings between any two people or in any decade. Republican used to be mean Abraham Lincoln. Liberal used to mean what conservative means now. Classical liberalism comes from the Enlightenment Period in England. The basis of the rights of man and the Magna Carta came from this idea of individual liberty and minimizing totalitarian control be it by government or the King. That's what birthed the American and French revolutions. Yet the more I think of these terms today, the less I think they're relevant. That said, I was also raised, in the private schools I attended and by my parents, to be a hardcore left-wing liberal like you (laughs) so we're on the same team. It's where I come from. But, to be honest, I don't recognize my tribe under the umbrella of that title.

GM: *Maybe you're rebelling?*
SL: I'm not rebelling. I simply don't recognize Republicans or Democrats, and the way they're behaving, a lot of them, for the most part, with their public dialogue, makes me unable to connect with any of it. It just

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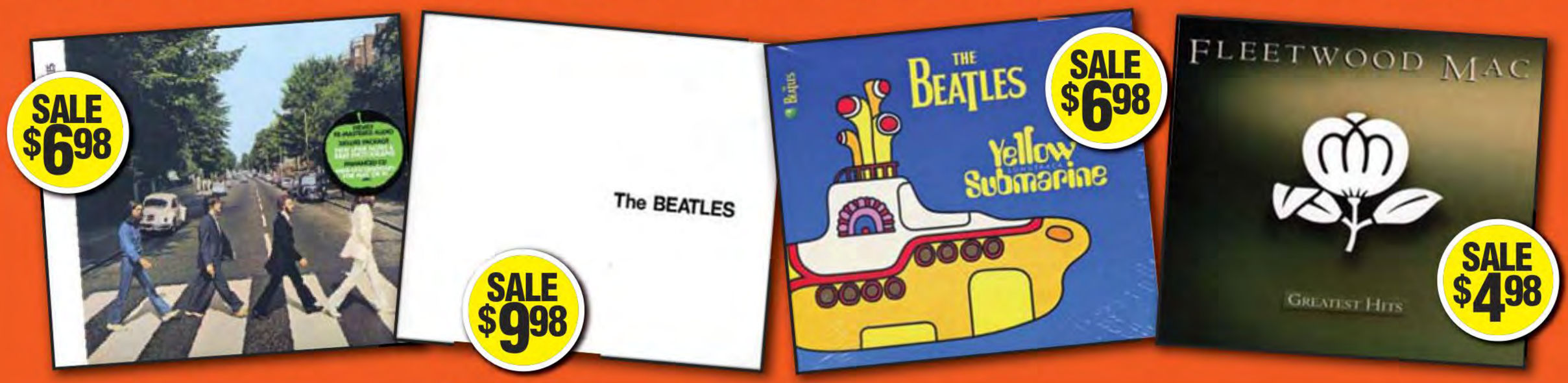

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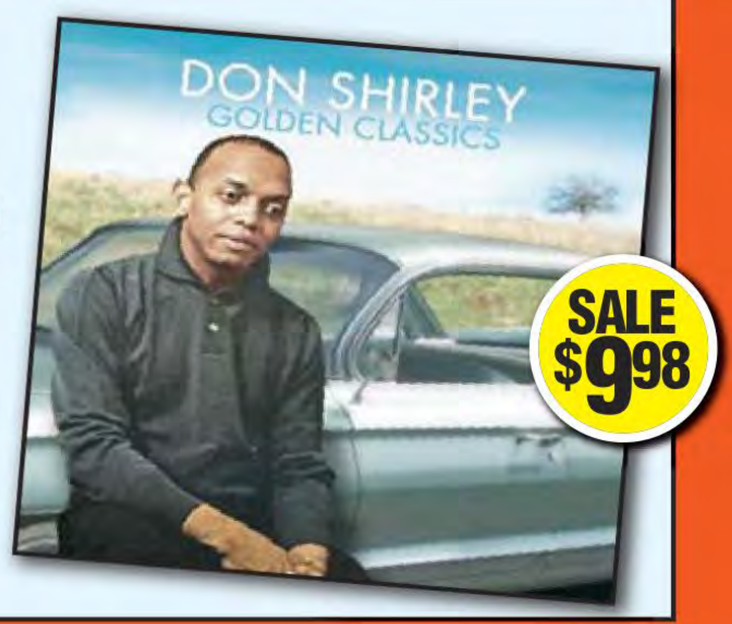

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seems like people are speaking with their ears closed.

GM: *Can you even listen to "Beautiful Boy" without crying?*
SL: Hey, life is what happens to you when you're busy making other plans, right? Y'know my dad may or may not have nicked that line from a "Dear Abby" column.

GM: *I still get goosebumps when, at the end of the song, he whispers, "Good night, Sean."*
SL: Tell me about it! But listen, in my first album, *Into The Sun*, on the last song, "Sean's Theme," at the very end, if you listen carefully, I had my friend Walter (Sear) whisper "Good night, Sean" as a reference.

GM: *How do you now as an adult even listen to that song? What must go through your mind? Or do you avoid that song?*
SL: I'm such a music dork that now when I hear it, the only thing I think about at this point is that it's one of the only songs I like with a major sixth chord. The only other song that leads with a major sixth that I like is "Fool on the Hill." I really like minor sixth chords. A major sixth can be almost too saccharine, yet those two songs pull it off. Brian Wilson uses it in "Carolina No." That's how I think. Honestly, sometimes I'm jealous of people who aren't musicians because I remember listening to music and just not even knowing how the bass, drums and vocals intertwine. Hearing a piece of music, enjoying it purely, I can't do that anymore. Now when I hear a song I like, I think about how the melody relates to the chords and stuff like that.

I will share with you, though, a little story I rarely talk about. Although I try very hard to avoid buying into magical or superstitious thinking for whatever reason, I'm drawn to it. I think I have a predisposition towards superstition, so I have to temper it by making a concerted effort to think logically and rationally. But there was one moment that gave me real goosebumps. I had rented a car in Hawaii with an ex-girlfriend. We finished dinner. I got into this rented Jeep. As I turned on the ignition, the radio blasted and it was that exact moment in "Beautiful Boy" when my dad goes (singing) "Darling darling darling Sean." Just that line! At the exact moment I turned the car on. I learned later that that's what's known in situational probability as a "black swan event." Any anecdotal evidence of an extreme black swan event like that seems magically synchronous but they do occur. However, it gave me chills. It was an intense personal moment for me, the most intense moment I've ever had with that particular song. I mean, sure, the song could've come on during the drive but no. It was only that exact line when he says my name. He doesn't say my name during the song, only at the very end. It was a weird, beautiful, maybe-magical moment. I try not to let that kind of thinking dictate my life, though, because it's a slippery slope. Once you open the door to magical thinking, you can get lost. True, there are parts of me that connect to different kinds of interpretations, but I definitely try to temper my superstitious side the way an alcoholic might want to temper their use of beer. It can get out of hand. You start to connect too many dots.

GM: *You're going on the road, right?*
SL: Yes. I love touring. I went through a few years of mostly making records but on the last Delirium project, we toured quite a bit and this one will be a big one. When Woody Allen was in Venice, he once said, "I'm the kind of person who misses New York when I'm in Paris and misses Paris when I'm in New York." In other words, he was never happy where he's at. I think about that because I'm sorta the same way. As soon as I'm off-tour, all I want to do is get back on-tour. But whenever I'm on-tour, I want to get back in the studio. Recording music and playing music live is such a different part of your brain. I remember talking to Pete Townshend about this and he told me he refuses to ever tour in a year that he's recording and he refuses to ever record in a year that he's touring because they're just so different for him. He can't multi-task. He has to separate them completely. I can totally relate to that because once I'm on the road, it's almost like an adventurous explorer mindset, like I'm Columbus trying to discover the New World. I'm in survival mode and it's fun but not a time when I can achieve the kind of sensitive nuance it takes to think about composition. Whereas in the studio you're like in a cocoon and you're listening so carefully and you're getting down to the science and the craft of making music. Live is more like interacting with the public, connecting with fans. You do all that work in the studio so that you can have that amazing transcendent experience of community, because that's who I make the music for! I definitely wouldn't record albums if there was no one around to play them. I do the work so I can share it on stage.

The Delirium is the most successful band I've been in, whatever "success" means in the context of my career. We have great shows. We have a great crew, a nice tour bus, it's super fun for me and I get to sleep in a hotel sometimes. Not always, but when I toured with The Ghost (of a Saber Tooth Tiger), we'd be in a van. I loaded my own gear for the first three years. So this will be another really nice experience. I can't wait! Plus I love playing with Les and our drummer Paulo (Baldi). And our new keyboard player is amazing. Plus, it's the first experience I've ever had where I have all these guitar responsibilities as lead guitarist. I never thought of myself as a guitar player or an instrumentalist. I always think of myself as a songwriter and learning an instrument for me is just to serve songwriting but Les has me taking solos. He'll walk off stage, have a drink of water, and I'll see him out of the corner of my eye and he'll be like, "Play something" and I have to improvise for 10 minutes. I've never had that much pressure. I feel like Ace Frehley when the smoke comes out of the guitar. I'm obligated to have these moments where I have to carry the weight and I've never really been in that position. So it's super fun. It's almost more like an athletic event, super scary. At least it was at first. Les has been super supportive of my guitar playing and my drumming. Him pushing me like that, and me respecting him so much, it's allowed me to sort of push myself and find new territory in my playing. In a big way.

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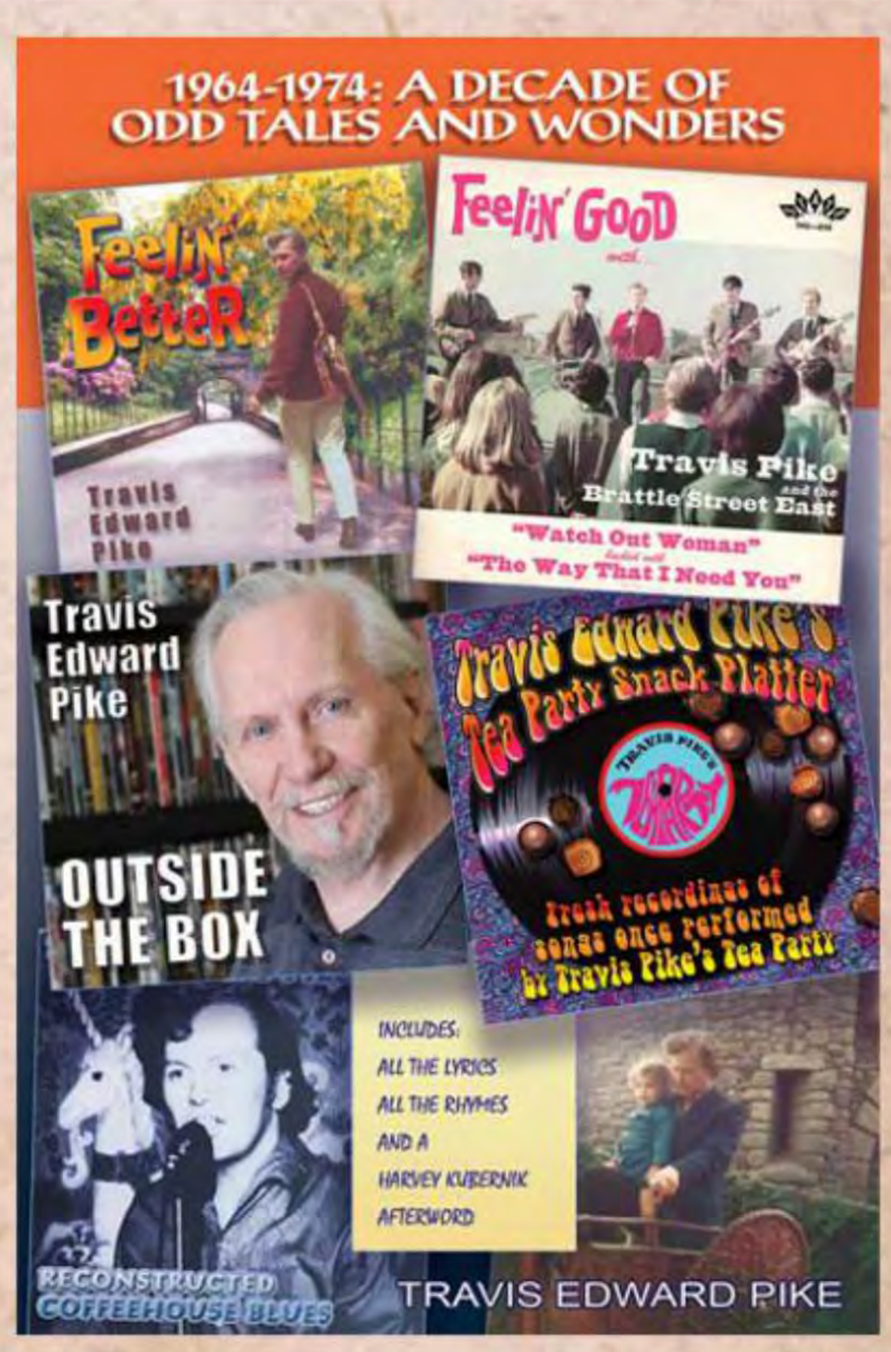
Kent Kotal wrote on his *Forgotten Hits Blog, "1964-1974: A Decade of Odd Tales and Wonders"* is [Pike's] "recap of his life in the late '60's and early '70's … told from an interesting perspective that you don't always see in rock biographies … numerous occasions and opportunities where he lived several 'close but no cigar' moments which keep the reader riveted."

Singer-songwriter Pike was Pat Prince's guest on his January 14, 2019 *Goldmine Magazine Podcast.* The online blurb reads, "Travis Edward Pike comes on to talk about his latest book, *A Decade of Odd Tales and Wonders*, and the music and creativity that's covered in the book, which includes songs that we'll play from the album *Reconstructed Coffeehouse Blues*. It's great rock 'n' roll from a man who was there from the beginning of the '60s rock revolution."

In fact, Pike wrote the title song for 1964's short crash-action documentary *Demo Derby* (seen on screens with The Beatles *Hard Day's Night)*, 10 songs for the 1966 movie *Feelin' Good,* and the "End of Summer" score for *The Second Gun, a* 1974 Golden Globe Nominee for Best Documentary.

Three books published in two years, and Harvey Kubernik says he gets more questions generated from his *Afterword* to Pike's *Odd Tales and Wonders.*

This 374 page memoir of Pike's career as a singer-songwriter is available in Trade Paperback and Kindle Editions.



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